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# SCHOOL ARTS

A PUBLICATION FOR THOSE INTERESTED IN ART EDUCATION

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THE HIGH COMB AND GRACEFUL MANTILLA OF OLD CASTILE, SPAIN, COMBINE TO MAKE PERHAPS THE MOST GRACEFUL FEMININE COSTUME IN ALL OF EUROPE. TRAVEL POSTERS SUCH AS THESE MAKE ONE OF THE FINEST ADDITIONS TO THE VISUAL EDUCATION AND ART POSTER COLLECTIONS FOR TRAVELING ART TEACHERS TO COLLECT. SEE MAP IN OPEN-UP SECTION FOR LOCATION OF COSTUME SOURCE

## Visual Education is Great—What is Next?

AN EDITORIAL

WITH the great increase of visual educational departments in the schools and the valuable correlation of stereopticon and motion pictures to every school subject, American education has greatly progressed in making schoolroom subjects real and interesting. Mother China, source of civilization, great religions, arts and sciences, inventor of printing, every textile method, compass and gunpowder, believed long ago in pictures with its ancient proverb: "A picture is worth 10,000 words."

With all the seeing made so easy for every student with modern appliances there comes the danger of the slacking of mental reception, the dulling of vision by too much seeing, and indigestion of mental enthusiasm. Every new avenue in educational innovation runs the risk of becoming worn out through excessive experimenting in the classroom. Like the child with a new toy, the toy is soon discarded, if not destroyed, through over-intensive use. Temperance in the use of any new phase of work in the classroom is a good rule. Excessive enthusiasm is exhausting to the pupil, the teacher, and the subject.

One of the greatest values to American Education in recent years has come through the visual education acquired through travel. The many crusades of American teachers to foreign lands in recent years has brought a broader view, toleration, respect and friendship with other nations. This alone would justify the traveling but, in addition, an immense enriching of all art education has come with the many art tours made in recent years. I know of no better permanent

art investment for any art teacher than a good art tour of other lands. It is the kind of investment that, unlike bonds or stocks, cannot depreciate or disappear, but increases in value as the years go by. *No depression depreciates mental enrichment.* The wise traveler will enjoy traveling more if he heeds the Spanish proverb: "He who would bring home the wealth of the Indies must carry the wealth of the Indies with him." Certainly the traveler must carry knowledge with him if he would bring home knowledge. An old proverb of India says, "A traveler without observation is a bird without wings."

All these visions acquired by the art teacher, whether it be the visual scenes of stereopticon or cinema, or the actual traveling to lands; seeing and touching the great works of painting, sculpture, architecture, and handicrafts, is not enough in itself to complete the cycle of art learning. Visual education is great, but the next thing is to set all this information received by applying it to some project, personally integrating it to our own lives so that our contact will be practically beneficial. Practice the arts we have admired, practice what we teach. This we will do if we believe in another Chinese proverb on teaching that says:

"If you hear about a thing you soon forget it;  
If you see it done you remember half of it;  
If you do it yourself you remember it all."

Pedro J. Lemos



PUPILS WHOSE FUTURE LIVELIHOOD DEPEND ON THEIR VERSATILE ADAPTABILITY NEED DIRECTION IN THE NEEDS OF VOCATIONAL ART INDUSTRIES. POSTERS HAVE PROVEN A FINE PROJECT FOR TEACHING LETTERING, COLOR, COMPOSITION AND PUBLICITY REQUIREMENTS. THESE POSTERS WERE MADE BY THE STUDENTS OF THE LODI, CALIFORNIA, UNION HIGH SCHOOL, LOYDA B. REMICK, ART TEACHER

# Art Education is Challenged

ROSE NETZORG KERR

*New York City*

**W**HEN your editor wrote of Art Frontiers in his masterful editorial in last September's SCHOOL ARTS MAGAZINE, he gave a résumé of the present status of art education in few words. These words stimulate any teacher or worker in the arts to look outside the classroom or studio to a broader horizon. Long before the lean years of the depression, the aims of art education were tending more and more toward confusion. Attempts have been made to formulate minimum essentials, and to employ statistical methods used in business and industry, as well as in modern education, to find a key to unlock the more difficult doorways to real progress. More and more methods, more and more tests and measurements, more and diversified materials and equipment, more systems of design and color (less drawing), and each with its coterie of followers, have enthused and competed in a headlong attempt to parallel the growing high tension of American living.

From my studio, where my husband (James W. Kerr) and I are partners in designing and illustrating, I am writing some impressions in which I believe the art teachers will be interested. These have grown from personalized experiences, rather than through statistical methods. I am quite sure they vary widely from the views held by many present-day art educators. But, because through our contacts and methods of working with business and industry, we have gleaned much of value, I am glad to pass on these impressions. I believe, sincerely, that they have a bearing on the preparation of young people, in the arts, for vocational training.

*School Arts, April 1936*

The depression, upon whose shoulders we lay much of the blame for the present status of art education, has taken many an art teacher out of a job. Art education, being considered a "frill," in the light of economies, has been dropped from many a school curriculum. Reading, writing, and arithmetic, as in the pre-drawing days, remain the educational essentials. Malnourished children have to be fed. Vagrancy and delinquency and juvenile crime seem to be totally unrelated to such a remote possibility as art education! Added to the depression reasons for the omitting of art education, are the ever-present prejudices and traditional superstitions which have always hung over the artist and art! That the artists are mal-adjusted beings living wholly in realms of their own creative fantasies; that art, even in the schools, has a vague and intangible flavor; that drawing is good only when mechanical and related to a practical plan; that colors are something to be admired in a sunset or on personal preference in purchasing; that art education can be done away with, for it is something of a playtime pursuit, anyway.

Added to the feeling that art is a non-essential, the art teacher, herself (or himself), juggles with a medley of confusions through which to steer the aims of applied art. Which way is the path to the future of art education? Which way will education attempt to direct it; which way will public needs bend it?

Out of the confusion, some truths come and remain. It has not always been clearly understood of late years that art education grew and thrived because it answered a very human need for *individual performance*. It satisfied the love of expression of form in drawing, of decoration and adornment either for personal use or as an objective pursuit. Humans are born with tremendous potentialities for skills just as surely as they are born with appetites, but many people do not realize this. Looking back on the development of the arts, the things which have endured and lived were creative expressions of man. They took different

forms. Some were individual expressions, some were group expressions. Some were creations of the individual fancy, others were bound in group ritual.

Today, in these United States, technology has reached such a point of perfection, in science, art, and industry, that the individual incentives for creative expression seem to have been lost in the speed. With a turn of the dial I can bring a perfect orchestra under the baton of a world famous conductor right into my studio. Below me, on Riverside Drive, flow steady streams of autos for twenty-four hours of the day. Four blocks from this apartment building, I can see the finest performances which the moving and sound pictures have achieved. The mere individual who years ago accomplished the piano achievement of "Whispering Waves," the athletics of ping-pong, or the dramatic heights of a town-hall performance of the "Deestriect Skule" shrugs his shoulders with a sigh and murmurs, "It's too much for me." Yet he enjoys the radio, auto, and the movie to their fullest.

The ready-made-ness of present day living takes out of city living, and much country living, almost all opportunity for hand skills. Let us look into a city apartment for a moment. Radio brings such perfected entertainment into the home that piano lessons are almost forgotten, excepting in families where unusual talent exists, or where the parents are ambitious for their children to "shine." With the exception of a few privately run dwellings, furnace tending can no longer be the achievement of the adolescent boy. Cookery is one skill in which there is still much done in our larger foreign centers. Foreign traditions in large areas of various nationalities foster much food preparation. Yet this is a skill largely controlled by the mothers. The daughters will have little of it in their pursuance of livelihoods in offices, shops and factories. Grocers tell me that in the truly "American" neighborhoods, the ready canned and ready packaged foods have the largest sales!

During the depression years and even before, ready-to-wear clothing in this large

metropolitan area was so cheap (comparably) that the low price almost eradicated any sewing in the home, excepting where it was done as a lucrative pursuit. Four years ago, one could scarcely find a shop within walking distance of this apartment house which sold needles and thread. And for a yard of goods or a dress pattern, the downtown department store was the only answer either by personal trip or mail order! Today, those conditions have changed considerably. Economy has brought in a greater emphasis on individual sewing. One can even purchase needles and thread, hairpins and wooden buttons at New York's special combination cigar and stationery stores!

Education has grown more complex in the recent years, also. It cries to the art teacher, "Measure your talents," "Diagnose your skills," "Chart your appreciations." At once, and as a seeming paradox, it says, "Expose your children to paint, paper, and clay in abundant quantities, take yourself from his direction, and he will express himself with veritable genius." It demands "Get your degree!"—not one but two—"and when you have two degrees, plan on a third." Any progressive art teacher knows that, when proceeding into administrative work, the requirement of degrees is coming as swiftly and surely as it has come to any other teachers in higher education.

Education has new problems to solve. Social relationships must be evaluated anew; the learning process is now an adult education matter. Juvenile crime and delinquency are results and symptoms of conditions which education will have to answer for. Vocational preparation is one of the most poignant of its present problems. And education says to the art teacher—"You are part of this education."

Analyses, statistics, and prescriptions; these are a few of the tasks which our great universities and teacher-training institutions must tackle. In their idealism, these schools see farther into the future than the technician engrossed in the immediate task, or the classroom teacher harassed by the preponderance of hectic duties. But I

believe that superintendents and boards of education, as well as state boards of examiners or regents will eventually have to rebuild degree requirements. They will have to reckon with the fact that the type of person from whom a degree is exacted in university subject matters even in education courses, is not always the type of person who is excellent at teaching the skills this age of technology requires. Too long have we tolerated "lecturing" art and "talking" art. There is a tendency to measure and tabulate, and not enough agencies to administer the necessary prescriptions.

Like the centipede made self-conscious by being asked which foot he put forward first, we have demanded pedagogical formulae from art education which should be the last word in freedom to unite the education of the emotions with excellence of skills! If the art teacher is the type of person to teach skills, why remove her or him further from the realities which the pupils must face when leaving school. In saying this, I am not talking about the fine vocational, trade, and art schools which work in perfect harmony with the requirements of industry.

There are some art teachers in employment in fine positions, who cannot lay the blame on the degree requirements for removing them from developing their efficiency in teaching the arts as related to vocations, the home, dress, and the many other applications. Granted that the modern curriculum demands a whole gamut of skills in correlating art education with other subject matter, I believe it is positive hypocrisy for any art teacher to remain employed today and not be master of at least one of them.

The idea that this younger generation needs no direction in the pursuit of creative expression may hold true with a small group of "privileged" children from leisure classes whose skills will never matter much in the arts applied to vocations. However, those pupils whose future livelihood depends on their versatile adaptability, who are to meet competitive tests *more* when they grow up than did the previous generation, deserve the very finest instruction from teachers

who love their subject and their pupils with equal fervor.

In contrast to the demands of education, I wish I might take a group of art educators, yes, even school superintendents, to "listen in" on a conference between an artist seeking employment in the so-called "commercial" art field and the buyer of designs or illustrative material. Some of the best teachers would be amazed at the requirements demanded by modern methods of reproduction, by quantity and speed of high powered manufacturing processes, and by the mysterious requirements of public taste. This public taste is the element which in a democracy is something to be reckoned with. It is the uncertain commodity which drives moving picture producers wild, radio broadcasters to try everything under the sun in which sound is involved, and advertising agencies to conduct surveys from color preferences to flavor choices.

When first entering the designing field, I soon found that to mention one's training was a handicap, to be a graduate of certain art schools was almost a disgrace. To have been an art teacher, even with some degree of success, was to speak a language that no translator or interpreter could understand. I was amazed at this attitude. I soon discovered that "What can you do?" was the only question to answer. If a man was buying a package wrap, he didn't want to be shown a landscape composition, even if it did win a state prize. Academic nudes would never satisfy the demands of smart fashion renderings, and abstract repeated rhythms in textile patterns as rendered in most high school art classes, would send the "artist" away with her handkerchief to her eyes.

Industry and business, except in a few rare instances, refuse either by gesture or attitude to train the young people trying so hard for a job. It is heartbreaking to see young, misguided pupils, fresh from our great public school systems, with stars in their eyes, and hope in their hearts keep up the indomitable courage so necessary to make the application themselves. It would be a herculean task to ask any art teacher to

understand and prepare the pupils for *all* the applications of the types of work those pupils will meet with when they actually are in occupations. But to ask the teacher to be a master of at least one skill, and to find all the applications her own community has to offer, is, indeed, not too much.

Here, I should like to say a word or two about drawing. A few years ago, an art teacher was almost insulted if one called her a drawing teacher! That was an anti-dated name belonging to still life, to poses, to vanishing points and to copy books. But, if one cannot draw in these days, one might as well give up all hopes of achieving any success whatsoever in the applied art field. How this delicate and essential skill can be brought to our pupils in the most helpful and applied way is one of the tasks immediately confronting the art teachers whether they wish to believe it or not. True, the styles and methods of presentation must be entirely new, but nevertheless it is a vehicle for all the arts, both fine and applied. Design and color practices and craft work as well, will need new consideration in order to find out how closely these interesting subjects are meeting requirements. Many a fine art teacher has elevated the choices of her pupils through appreciations and use of good color, design, texture, line, and form of usable commodities. Others have clung too closely, in the past, to remote and "arty" stunts wholly unrelated to present-day needs. Since no two communities are alike, no general rules can be laid down for the specific teaching of these subjects. But communication and speed of transportation

have brought the practices of our population closer together. Color and design teaching can be a thorough and explicit job of fine presentation in any situation.

A color expert told me that not until he could exemplify his color theories in terms of actual commodities could he get his message of color harmonies across to the salespeople in a large eastern department store. He made color charts from bolts of woolens, with enameled coffee pots, men's neckties, and children's toys!

There is a big task ahead. But I believe most of the responsibility for the future welfare of our young people rests on the leaders whose guidance they feel. It rests chiefly with the art teachers themselves. *They* are the ones to understand their young charges; *they* are the ones to urge education to augment its degree requirements in order to permit the teachers to become artisans, artists, and craftsmen; *they* are the ones to find out every possible use of the arts in vocational fields; *they* are the ones to improve their own classroom teaching. They should be ready; chalk, pencil, or brush; hammer and nails, or clay; needle, thread or scissors, in hand to solve the problem with this precious generation of modern youth. Remember, these young people did not make the depression, they are the victims of it.

There is an old, yet ever new reason for art education; it is a need as old as the cave man; as ever present as the need for education itself; a reason no community, no board of education, no tax payer can ever deny. It is *Art for Skill's Sake!*





POSTERS EXECUTED IN TEMPERA BY STUDENTS OF LOYDA B. REMICK, LODI UNION HIGH SCHOOL, LODI, CALIFORNIA



OFF TO THE FAIR. A COSTUMED ANDALUSIAN BRIDE AND GROOM ON A GAILY DECORATED HORSE. A VISTA OF SEVILLA BELOW. A SPRING FIESTA POSTER FROM SPAIN

# Collecting and Sketching Costumes in Spain

PEDRO J. LEMOS, *Director*

*Stanford Museum of Fine Arts*

*Stanford University, California*

**T**RAVELING without any plan or "hobby" connection is like arriving at work without tools. Those travelers whom I have met while traveling who seemed to be receiving a lot from their trip were those who had some object of interest on which they were concentrating. Everything else of interest was just that much more to enjoy. Those who just follow the beaten paths through museums and cathedrals do not half see the country or know the people. Reverse the situation and one would see how little anyone from Europe would gain in general information about our country if they depended on a route that focused on our museums and churches. Certainly our church architecture would not be favorably impressive if it created the impression it did on an Italian gentleman who answered my question as to what was the greatest impression he received in visiting the United States of North America. His answer was, "The ugly churches built everywhere, within which to worship your God."

Some of the hobbies I remember, selected by travelers abroad, are interesting and unique. One person made a hobby of photographing police and traffic officers with their varying uniforms in different countries. Another collected pitchers in every country and a remarkably fine collection was the result. Another collected posters, another school books. I have seen collections made as travel hobbies of old firearms, copper cooking utensils, wood

carvings, religious statuettes, laces, and costumes.

Costumes hold a special interest for collectors as they include several types of handicraft within its materials. Jewelry, varying types of shoes, head apparel such as bonnets, shawls, kerchiefs, and perhaps, walking sticks, staffs, and baskets become included.

Before my first trip my knowledge gained in school life was that each country has a costume typical of that country, and it was worn continually by the natives. Traveling soon dispelled this knowledge which I notice seems to still continue in the schools. Ask anybody what the national costume of Holland is and they describe the costume used only in the fishing town of Volendam. If you showed them a costume of Middleburg or Friesland, both equally Dutch and even more beautiful than the Volendam costume, you would not be believed. My daughter, wearing a Northern Spanish costume recently at a Spanish charity bazaar, had supposedly cultured people argue that the costume couldn't be Spanish because she was not wearing the traditional high comb and mantilla. Such snapshot impressions are gained, unfortunately, by travelers who follow tourist routes planned by tourist companies. Such trips are all right as preliminary trips, but it is very wrong to think such trips result in a complete impression of the countries visited. My first trip to Holland consisted of two days in the country (a two-day stop was permitted to travelers without visa expense). One day was spent in Amsterdam, the second on a quick trip to Volendam, one half-hour to see the city. As we dog-trotted over the cobblestone street, buxom Dutch girls and balloon trousered Dutch boys met us on the streets. The costumed figures seemed to compensate for the "hop, skip" trip until the conductor of the trip said, "These folks dress up when they know tourists are arriving. They don't wear these costumes regularly." As most American tourists visit Holland briefly, and as Volendam is the nearest village to Amsterdam, no wonder that Americans



THE WOMEN OF BISCAYA (BASQUE PROVINCE) USE A KERCHIEF AND BODICE ARRANGED COSTUME



THE UNIVERSITY STUDENTS OF SPAIN USE THE CAPE AND HIGH CROWNED HAT AS A SCHOLASTIC COSTUME

think of the Volendam costume as the *only* Dutch costume. Nevertheless it was a great satisfaction to me to find during my next trip to Holland, a prolonged one, that the travel conductor's information on the costumes was wrong. Two weeks' stay sketching in Volendam proved that the fishing folks knew no other costume. True it is that the children would don a clean apron or add a lace cap over their black plain one because "company" was coming, but the full skirts and the baggy boy's trousers, and the "klumper" wooden shoes klumped from daybreak until starlight up and down the hospitable streets of Volendam.

So it is in Spain, Brittany, and any other unspoiled country where modernism has not eliminated the quaint artistic festivals and the interesting peasant costumes that go with festival and processional inclined countries.

Every province has its own types of costumes. In many instances even different towns will have their different costumes or different details such as different hats or earrings, just as different communities are known by the different water jars that the maids carry so gracefully to and from the village fountains. In some of the Dutch villages the Catholic people wear an entirely different costume from the Protestants, each woman picturesque in her fully starched bonnet. All the varying costumes from surrounding villages certainly made a never-to-be-forgotten scene for me in the quaint, quiet town of Middleburg, Holland, a few years ago, and I hope it will long continue.

During my first trip to the land of my ancestors, I fully believed that the Spanish costume for the men consisted of much the type of regalia as worn by the toreadors—that the women traveled about with high combs from which flounced the mantillas. It was interesting to note that varying types of costumes and not one type only was the rule. The cities showed very little of any costume influence excepting Sevilla and Toledo. Peasants in the city during the early market hours would be partly in costume. However, during Holy Week in the

*School Arts, April 1938*

Easter period, all Spain dons its interesting, picturesque costumes, and any processional or saint's day in the mountain and country villages brings out many brilliant costumes. In addition, the decorated booths for the fair and the fireworks in the evening add very proper backgrounds for the natural pageant of many-hued dresses. It was fascinating to note influences in Spain that had come down the centuries from former invasion or colonies into the farm implements and costumes of the peasants. Boat prows from the early Phoenicians, headdress from the Greeks, shoe-shapes, and cart wheels from the Romans, bagpipes from the Celts, capes from the Visigoths, saddle and shoulder bags and stirrups from the Moors, and many other an idea that has come down the ages to make costume collecting an education as well as a lot of fun.

I have always found that an interest and liking for anything that the common people of a country also have an interest in is the surest way to their hearts and their homes. Too many visitors to foreign lands approach it as a circus land, where they will see unusual things. As children, we expected foreign acrobats and strange animals to be found only in circuses. We have grown up with this idea, and it is difficult for us to approach a new city or section and to see new things without the entertainment circus attitude. People in other lands resent this attitude and may say nothing about it, but such an approach closes many a door to further interesting insights to the life and history and customs that are most educational for the traveler abroad. Many a supposed half-hour stop at a peasant's mountain home has extended into a whole day's stay, while Antonio has gone to the next village to bring Juanita and her sister and costumes to dress up to show the "artista senior" how much prettier the costumes of Lomavista are than those of the next province.

The old dowry chest from the storeroom is pulled in (and a handsome old carved chest it is) revealing the wedding costume of

Sketched costumes and map of Spain showing costume sources included in OPEN-UP pages.

*School Arts, April 1936*



THE WEDDING COSTUME IN SALAMANCA IS THE WEDDING GIFT OF THE GROOM TO HIS BRIDE



THE OLDER MEN OF SALAMANCA WEAR LARGE CIRCULAR CAPES WITH BLACK HATS AND LEGGINGS

the Andalusian mother, and nothing can proceed until the "senor's" wife is taken into the bedroom and entirely dressed in the old costume. This event is one in which all the females of the family with a neighboring senora and several senoritas participate. To entertain the artist visitor, an old lute or other strange musical instrument is brought down from the rafters of the low rambling kitchen for his inspection. Many an old antique, gathered as accessories to costume collecting trips, now in my home, recall pleasant friendships established in the hospitable and gracious peasant homes in Spain.

To those who do not sketch or have not the space to house the full size costumes, there are the well-made and authentic costume dolls being made in most countries to meet the growing interest in the varied costumes of many lands. These can be easily gathered and packed in one's trunks or sent by parcel post to one's own home. Such collections will prove more and more valuable as time goes on and in so collecting, the traveler will

find so many other interesting things develop, preventing any boredom from entering the trips. If more Americans carried a collection hobby with them, a worth-while idea, there would be less complaint that Americans just come over to Europe to stay in their hotel all day and play bridge, or to buy Parisian clothes, try every wine in the country and then go home and say they know all about Europe.

At least, I found a lot of interesting information on things that I would never have discovered if I had not sketched many a costumed peasant and collected costumes in many countries of Europe. One of the things I did discover is that wooden shoes, "sabots," are used in almost every country in Europe and not only in Holland, as I was taught to believe during my school days.

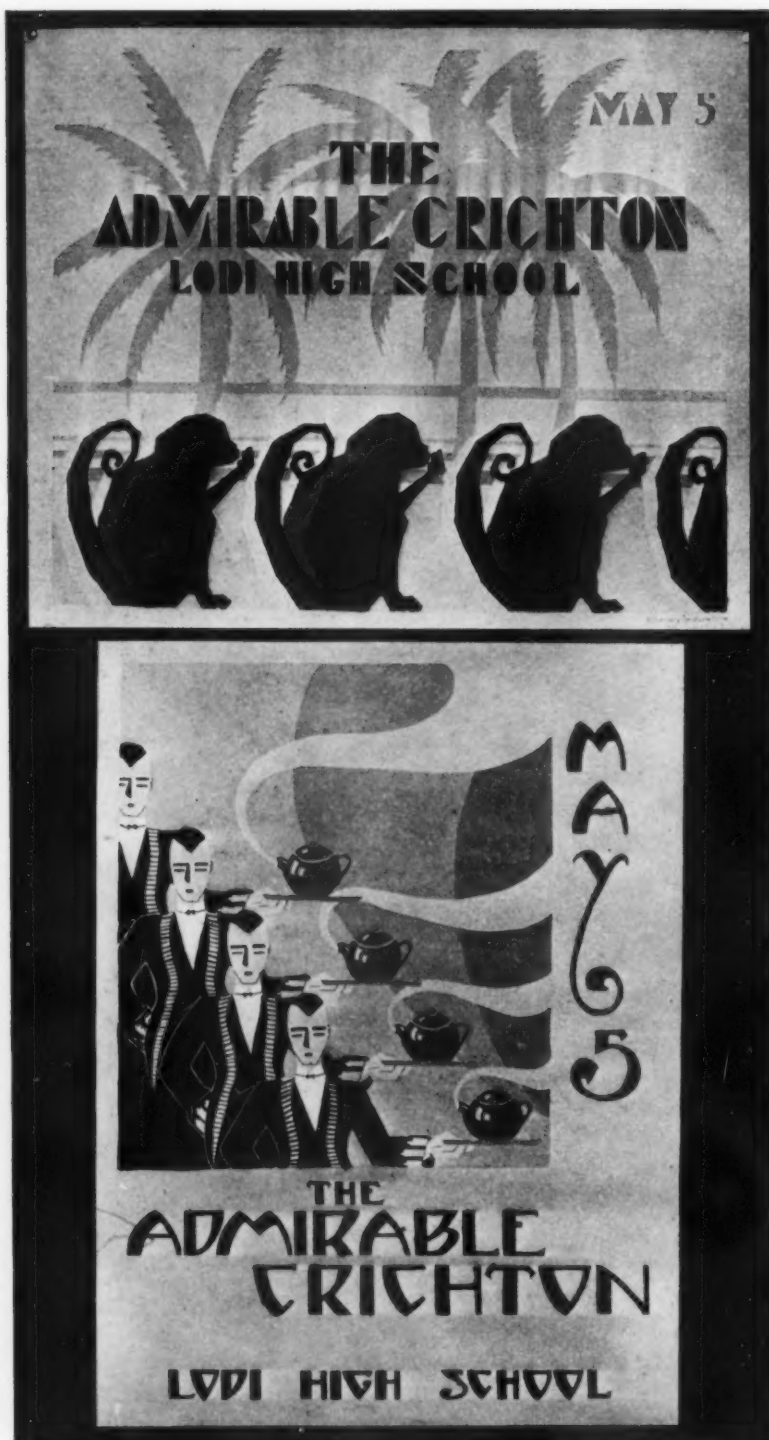
The present generation is going to know a lot more of Europe correctly because of the many traveling teachers, and with the increased knowledge will come a greater mutual respect between nations.

May a lot of teachers go traveling!

*Those who visit foreign nations, but associate only with their own countrymen, change their climate, but not their customs. They see new meridians, but the same men; and with heads as empty as their pockets, return home with traveled bodies but untraveled minds.*  
—Colton



VALENCIA SENORITA IN LOCAL COSTUME WITH VALENCIAN COMB. THE HORSE TRAPPINGS  
ARE BRIGHTLY EMBROIDERED BY THE MEN OF SPAIN AND COMBINE WITH THE COLORFUL  
COSTUMES OF THE RIDERS



POSTERS WITH A DEFINITE PURPOSE IN VIEW MAKE AN INSPIRING PROBLEM FOR HIGH SCHOOL ART CLASSES. BY STUDENTS OF LOYDA B. REMICK, LODI UNION HIGH SCHOOL, LODI, CALIFORNIA



COUNTRY MAID AND SPANISH BAGPIPERS. PEASANT COSTUMES OF GALICIA, NORTHERN SPAIN, BY MARGARET LYON. SUBJECTS LIKE THESE CAN BE USED AS DESIGN SOURCES IN THE CLASSROOM FOR MANY ART PROJECTS.

*School Arts, April 1936*



# Creating in Two Media

HENRY C. FENN

*Cheltenham, Pennsylvania*

IN ONE of our large museums hangs a scroll, entitled "Home Again," painted by a thirteenth century Chinese artist. A little boat bearing a man standing approaches its landing. Back from the river bank in doorway wait a woman and two children, and over the courtyard of the home drapes the tracery of weeping willows. Even the title on such a picture is superfluous, yet this scroll is adorned with several patches of writing in ornate Chinese calligraphy. One inscription is a poem by the painter in keeping with the theme of his picture. Another is a comment by the Emperor Ch'ien Lung who being something of a connoisseur both of art and of letters, had a habit of making notes on the margins of pictures much as one sometimes sets down a passing reaction in the margin of a book. The third inscription is a poem by a fourth century poet on his homecoming from official life and gives us the original source of the artist's idea.

Many Chinese artists are remembered for literary as well as for pictorial work; many poets are known also for their paintings. Frequently they pictured their own poems or sang of their own pictures. And why should it not be so? Are not poetry and painting but two forms of artistic expression through different media? Perhaps it is more natural for a Chinese to both write and paint, for he can do both with the same brush. His writing is ideagraphic. He cannot write a poem, or even a philosophical treatise, without painting pictures of his ideas, because his characters were once pictures and have not yet lost all semblance to the ideas originally delineated. Yet similar work is not unknown

in the West. Leonardo da Vinci was both poet and painter. In modern times Kipling, though not known as an artist, has illustrated his *Just So* stories and poems. Others have done likewise.

It seems to me that in our schools we might well borrow this idea from China's notebook. Progressive education is today experimenting with the integration in different fields of study. Here is one of the most natural correlations, and a field in which the results are most gratifying to the student, not to mention the teacher. Almost accidentally I have found myself drawn into a new phase of work, encouraging efforts on the part of such students as happen to be doubly talented to correlate their artistic and poetic talents.

Florence came to me one day with a poem which appealed to me at once as genuine self-expression. Let me quote it in full:

## CONTRAST

The lone tree there at the roadside  
Is a sneaking ghost at night  
That walks on lonely pathways  
With ghostly footsteps light.  
It reaches its long brown branches  
And pulls like grasping hands;  
It points with a hundred fingers  
Wherever the moon commands.  
It beckons, a tall dark figure.  
I tremble, alone and afraid,  
For the tree that scares me at midnight  
Is the tree that at noon gives me shade.

This reminded me strongly of certain translations of Chinese imagist verse, a few of which I read to Florence. The possibilities in her own poem did not need to be pointed out; and, fortunately, Florence possessed artistic as well as poetic talent. We planned together a graphic presentation of the idea of the poem. The next day she brought me a simple but forceful black and white drawing of a tree with branches crisscrossing the sky and web of roots gripping the ground. Behind the tree trunk glowed a huge orange moon. Needless to say, I was immensely pleased. The possibilities of correlation could not have been better illustrated. What the Chinese poets had done to perfection, a tenth grade American girl had

accomplished in degree commensurate with her years and experience.

At midyear we had a more ambitious example of illustrated verse. In place of midyear examination, I asked for creative writing. There were no rules, specifications, or limitations of any sort. "Do something you'll be proud to show me," was the assignment. Elinor turned in a collection of a dozen original poems, some old, some new, entitled "Stuff of the Moon." About half of the poems were illustrated in black and white and the cover was embellished with a water color.

The gem of the collection was undoubtedly

AT SIXTEEN

Life is a long, long road.  
It was smooth and shining before,  
But now  
I can see ugly ruts in it.  
I will not stumble—I will pass the ruts.  
Even though my cart may stall  
I will go on—on—  
Life is a long, long road.  
The road is flecked with sunshine  
And shadow.  
Birds trill happily on the green boughs  
In the sun.  
Ugly parasites feed on the dead wood  
In the shadow.  
True—I cannot avoid the shadow,  
But after each shadow I will find  
Myself again in the joyous  
Sunshine,  
And the sunshine will be more  
Beautiful  
For the shadow gone before.  
—Life is a long, long road.  
It stretches before me,  
But some day  
I will have pulled my cartwheels free of ruts,  
And I will be standing in the mellow sunlight  
I will see behind me the ruts,  
No longer ugly,  
But beautiful for the lessons they have  
taught me.  
And I will see the shadows,  
Not gruesome,  
But mellow with the pain they hold.  
I will look back over the  
Long,  
Happy road  
And be  
Content.

This project so impressed the headmaster, Mr. Seybold, that he at once investigated

the cost of publication. Elinor had hand-lettered each poem, so I insisted that a type-set pamphlet would be inappropriate; nothing short of photographic reproduction of each page would be fair to the author and illustrator. Perhaps when the depression is over the work can be so printed for the stimulation of others.

The elimination of midyear examinations bore fruit in another work of first importance. Janet felt inspired to write a play, a fantasy in verse, entitled "Minuet in Marble." The story centers around Giteau's sculpture, "Après la Minuet," depicting a French marquis making love to his marquise. At night the marble figures come to life and carry on a conversation revealing to the audience that they no longer love each other. She is enamored of her creator, the sculptor Giteau, whom she has not set eyes on in twenty years. This scene is done in rhymed couplets. The second scene changes to prose as the prosaic daylight is let in. By day a young couple visiting the gallery admire the marble group, and as they chat an elderly gentleman enters whom they discover to be Giteau himself. The sculptor makes it plain that he no longer thinks highly of this particular piece.

GITEAU (*laughing*): Well, that is indeed a compliment. (*Surveying the statue critically*) You know, I think it rather a slight thing—one of my early pieces. To me it lacks grace—the marquis especially. You know (*laughing*), actually, when I was a young man I was simply enchanted by the marquise—thought she was exquisite—but now, with time, you know—one gets wiser . . .

Scene three returns to rhymed couplets. The revelation of what Giteau thinks of her has changed the heart of the marquise, who finds that her early passion for the sculptor has vanished, leaving her no interest but her original love for her partner. The marquis philosophizes:

MARQUIS:

'Tis thus, Marquise:  
A withered maiden men call Age  
Has wooed and conquered, won this sage.  
She steals upon men unaware;  
Her icy breath enfrosts their hair;

Her haggard aspect fades their eyes;  
She laughs to scorn their weary sighs.  
With her agile wand she struck his mind:  
With thoughts quite foolish, most unkind,  
She filled his silvered head.  
Angry, envious, jealous of our youth,  
Because she cannot clutch our souls—in  
truth—  
She turns his mind against his former pride,  
Makes him his Marble Minuet deride,  
Envious of ever youthful marble!

Nothing elaborate about the plot. The versification is crude in spots, but a lightness of touch and freshness in the handling detracts attention from the immaturities of style. Somehow, Janet's play "made a hit" with the class. The class took it to the headmaster and asked to be allowed to stage it for an Assembly; instead Mr. Seybold slated the performance for Commencement week. So the senior class of seven girls found themselves faced with a performance before parents and friends.

They turned to Mr. Blai, our sculptor, for aid in costuming. Now Mr. Blai is nothing if not original. The girls came back to me all elated with the information that Mr. Blai, instead of contriving silk and powder costumes of the marquis and marquise, proposed to make two of the girls into an actual statue with the aid of wire netting, burlap and plaster of Paris. No sooner said than done. Janet and Elise perched on a soap box in their oldest duds and submitted to a coat of plaster. The plaster, put on over burlap, hardened into a shell which the two actors could slip into and out of. Mr. Blai's facile hands had little difficulty in representing the creases and folds of eighteenth century silks and satins.

Our stage is nothing more than a rough platform made to order each year in the gymnasium. Thanks to Jake, our superintendent of works, the homemade lighting facilities are effective despite their crudity. We rigged up an overhead floodlight and red and blue spotlights from the floor. Black drapes composed the background. Jake hastily manufactured a frame to create the illusion that the statue stood in a niche. Costumes for Giteau and the couple visiting

the gallery called for little skill. The cast and stage were complete.

It is hard to evaluate the interest of the audience the night of the performance. Curiosity over Mr. Blai's ingenuity undoubtedly played a large part, while the knowledge that the play was original with a member of the senior class predisposed some minds in its favor. There was general agreement that the amateur cast filled their roles effectively. As a dramatic performance the "Minuet in Marble" was obviously a success; but to me it meant much more than that; it was a demonstration that creative writing, dramatics, and art would and should work hand in hand to much larger extent than they have done at the Oak Lane Country Day School, and probably at many other schools.

This rehearsal of the year's work would be incomplete without mention of one project in which the teacher had no active part. The seniors intimated about midyear that the depression and the smallness of their class made it difficult for them to maintain the customary standards in their parting gift to the headmaster at the end of the year. I suggested that Mr. Seybold would think little of the money value of a gift but much of the degree to which they had put themselves into it. He had been enthusiastic about their creative writing during the year. Why not make up for him a collection of their best works? The suggestion that each contribution might be hand-lettered on vellum and the volume bound in red morocco seemed to sell the idea. My little part was done. The class made their own selections of the works to be included in the grand anthology. Each lettered her own productions in Roman capitals (their own choice of style), while the artistic members added illuminated initials, marginal sketches and a few full page illustrations. There resulted a volume of nearly folio proportions, the punched pages of which were bound into a red leather cover with leather thongs.

At Commencement Mr. Seybold, who had previously told the seniors that he would not accept any gift, was handed this work of

love and art, carefully wrapped and boxed. Taken aback at the unexpected donation, he seemed to hesitate a moment; then with a word of thanks he accepted the situation and the gift. Not till the end of the exercises did he have a chance to investigate the nature of the offering, and when he did so his customary poise almost forsook him. Not often has a school administrator received a token of appreciation and affection so truly fitting. I believe all concerned felt that if gifts from the graduating class could always be the actual handiwork of the students rather than a formal purchase they would become a

most welcome part of any school tradition.

Apart from the sentimental value of such a piece of work, there is to be considered the fact that it combines art, creative writing, the delightful hobby of lettering, and a little knowledge of how to bind a book. It makes me wonder whether lettering and book-binding should not be made an integral part of every English course. The gathering together of the best class manuscripts for the year adds a sense of accomplishment and completion and lasting value which might conceivably stimulate students to more and better writing.

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## Useful Art

AUDREY DUSOLD, *Supervisor of Art*

*New Holstein, Wisconsin*

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WE must continue to prove to the public that there is a place in the curriculum for art and that it adds its bit to the income of the taxpayer. So we art teachers scratch our heads and wrinkle our brows thinking up new ideas to sell our subject.

In the small community where there is closer contact between the school and the merchants than in a large city, an interesting art problem can be created by advertising local products and wares sold in town. A

poster with the merchant's own name upon it pleases him, for whether or not it brings him more business, it delights him to receive such individual attention and he will be happy to have it brighten his window. The psychology of it is apparent for he is made to realize that the art department is trying to co-operate with him in helping him to advertise his wares and, therefore, he concludes, the art department has the right spirit.

Occasional art displays in the windows of various stores draw attention to the merchants' stores and makes the merchant himself conscious of what is going on at school.

We must make the townspeople realize the importance of maintaining art in the schools—and they best realize it when we flatter them by remembering them in our classes and working for their benefit by making a practical application of art.



# **The Decorative Value of Bushman Paintings**

M. WYATT STAYT, *Art Teacher*

*Pretoria Girls' High School  
Transvaal, South Africa*

**T**HE now extinct race of Bushmen, who formerly inhabited the southern portion of the continent of Africa, were nomads, dwelling usually in caves. Ethnologically lower in development than the Hottentots and Bantu of South Africa, they reached only a very primitive stage of social culture. Game and enemies they hunted with bows and arrows; spears and shields were sometimes also used. What little clothing they wore was fashioned from the skins of animals. Judging from their folklore, they possessed rich imaginations; and they expressed their art impulses by petroglyphs and paintings on cave walls.

It has been recognized that the Bushman paintings have a great historical value, recording as they do the lives and customs of the Bushmen. They also probably have a religious and magical significance, which need not concern us when considering their decorative qualities.

These paintings are found on the walls of caves in the mountains of the Cape Colony, Natal, the Free State, and Basutoland. Tracings and copies have been made, and various expeditions undertaken to search for further examples. Photographs and copies, as well as a few actual specimens, are accessible in museums in South Africa, England, and Germany. Reproductions have been published in a limited number of books and periodicals, including copies by Miss Helen Tongue and photographs in the *Illustrated London News*.

*School Arts, April 1936*

The Bushman paintings, especially those depicting animals, display a sureness and directness of line and a feeling for size and mass. They are quite obviously the result of close and keen observation, of a true, albeit primitive and undeveloped, sense of beauty and decoration, and of an appreciation of the forms of living creatures. There is an apparent economy of effort, the arrangements and attitudes are often very attractive. The colors used are opaque and the general treatment flat, there being seldom any attempt at shading.

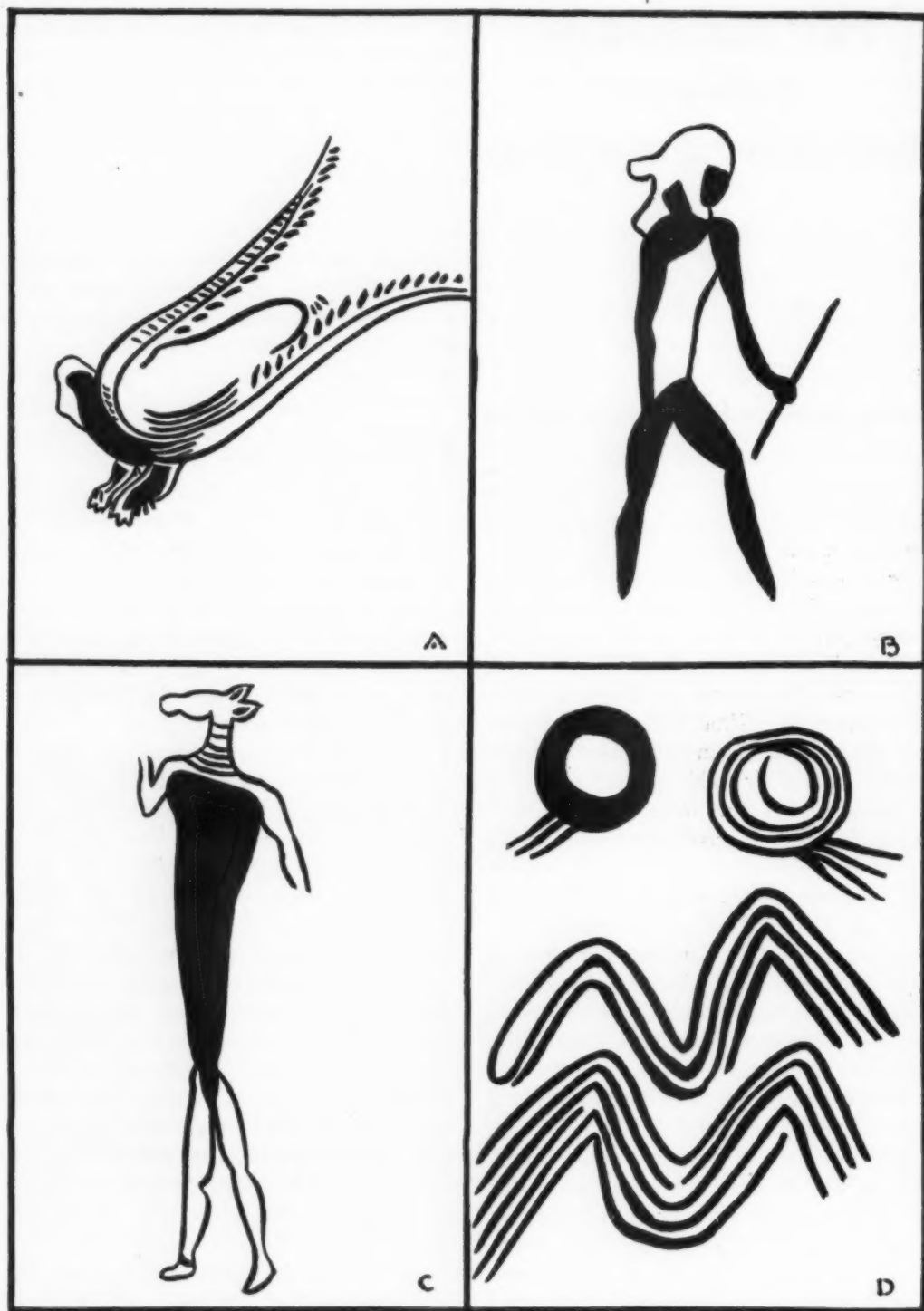
A delight in illustration is shown in these paintings, as well as a sincere interest in animal life. Animals are rendered not only in profile but in more difficult positions. Occasionally a crude idea of perspective and foreshortening is observable, and there is, on the whole, a successful alliance of realism and pattern in the treatment. We find, however, no attempts at landscape, though sometimes we notice decorative suggestions of grass, branches, or other details adding interest to the incidents delineated.

Bushman painting evinces an amazing grasp of the essentials and is characterized by that directness and simplicity which make for success in design. The postures of the animals are lifelike, while at the same time the decorative features of their shapes and coloration are cleverly handled. There is vigor, vitality, an undeniable rhythm, and a balance which is dynamic rather than static. Some examples give evidence of a striving after composition; the forms are nearly always pleasingly patterned.

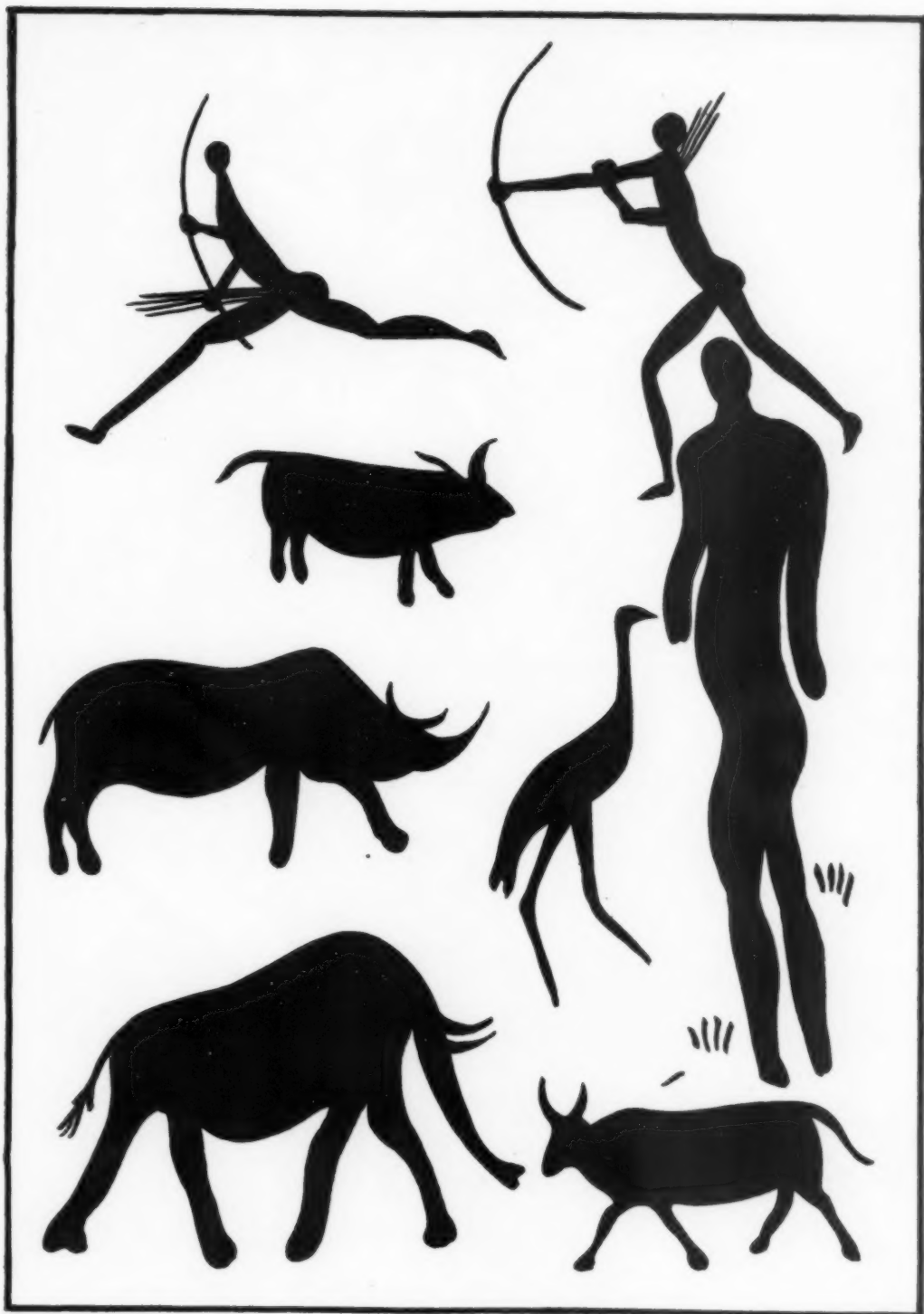
Certain of the animals appear to be purely imaginary; at least they are not recognizable to us. Rings, crosses, the meander or wave, spirals, and other primitive motifs are found, but the significance of these is not known.

Like the paintings of the Reindeer Men discovered on cave walls in Europe, the Bushman paintings are executed mainly in red and yellow ochres, black and white. The pigments were probably mixed with fat and applied with feathers or specially prepared tendons.

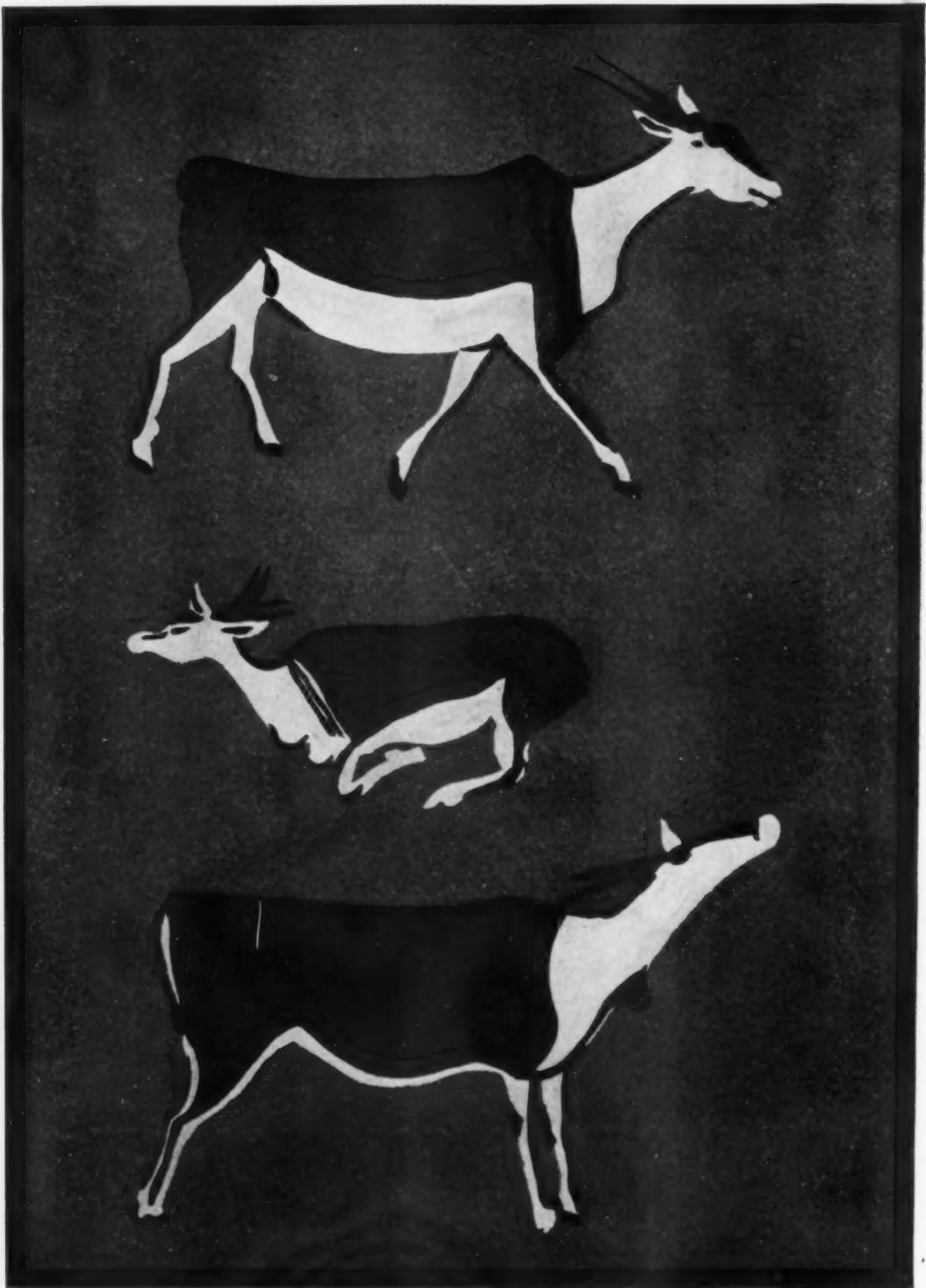
There are many points of similarity be-



BUSHMAN PAINTINGS DESCRIBED BY MISS STAYT IN THE ACCOMPANYING ARTICLE. (A) BIRD SHOWING TREATMENT SIMILAR TO JAPANESE. (B) FIGURE OF MAN, SUGGESTIVE OF EGYPTIAN INFLUENCE. (C) HUMAN FIGURE WITH HEAD OF ANIMAL. (D) DECORATIVE MOTIFS



SILHOUETTES PAINTED BY BUSHMEN ARTISTS OF LONG AGO



ANIMAL PAINTINGS, SHOWING DECORATIVE TREATMENT OF LINE, MASS, AND COLOR. THE ACCOMPANYING ARTICLE BY MISS STATT OF SOUTH AFRICA DESCRIBES THE INTERESTING ART OF THE BUSHMEN

tween Bushman art and the art of the Reindeer Men, particularly in the renderings of animal forms. Common to both races is the careful observation, the feeling for movement, the grasp of the essential characteristics of the animals, and an underlying sense of design.

Some examples of Bushman painting suggest the Japanese in the skillful use of line and mass to express character and pattern. Certain rock-paintings that have been found recently in Basutoland hint of Egyptian influence, but there is no actual proof of this.

It is remarkable that the paintings of animals are far and away better than those of human figures, which are very crudely represented. The heads are small, and al-

together the figures show a lesser degree of skill and observation than the animal paintings. Still, there is a jaunty air about these figures, and in the representation of both human and animal forms we find vigorous life, movement, and a decorative simplicity of style. The animals seem alive and convincing. Their fundamentals are fully and freely expressed, the lines and shapes being permeated with meaning.

Considered as pattern, Bushman art is extremely interesting. It is astonishing that so primitive a people should have produced work which conforms so well in its essentials with the principles of beauty common to all good design, work which is skillful and bold in its technique, showing a happy combination of naturalism and decoration.

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## Mask Making—an Ancient Art

FANORA VOIGHT  
*San Antonio, Texas*

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**M**ASK making, a long neglected art, is experiencing a revival and bids fair to take its place among the important handicrafts of the future. Although this art has been practiced in all countries and through all ages, it is principally identified with China, Egypt, Greece, Africa, and the Northwestern Indian territory of America.

In its inception, it can be traced back to the ceremonial and religious practices of earliest paganism. The ancient Chinese evinced much skill in making the face coverings they wore at their eerie religious ceremonies and festal occasions as did the Greek

peasants in the headdresses they donned at their harvest festivals. The Egyptians were very adept in preparing the death masks they employed for the purpose of "perpetuating the appearance of the living after death and of revivifying their mummies." North American Indians were very skilled in making masks, too.

In the Metropolitan Museum are found masks made by the ancient Egyptians as early as one hundred A.D. Others made by the early Greeks and Romans are there, too. In the Brooklyn Museum are ancient bronze and wooden masks made by African tribes and by early American Indians. Modern exhibits show creations made by Edward Gordon Craig and W. T. Benda, enthusiastic promoters of the innovation.

Mask making offers opportunity for the imagination to create as freely as it desires. The possibilities it affords are unlimited, for masks range from the simplest false faces to the more highly developed bronze and porcelain forms.

The effectiveness of a mask depends largely upon the maker's ability to clothe it

in a spirit of mystification. It should be full of supernatural meaning; it should deceive. It may fascinate, terrify, or appeal to one's sense of humor, but it must always mystify. In order to do this, it requires a particular technique which involves study and knowledge of character analysis. The structure, no matter how bizarre it may appear when finished, should be evolved from the real forms that exist in nature. In order to do this it does not require infinitesimal details; it demands elimination of unimportant details.

The making of a life-size mask requires definite planning and careful construction. For the thing to be practical it must be light in weight, durable in quality, and adjustable in form. Much depends upon the material out of which it is made. The early Roman masks were made of faience, metal, and terracotta. The Indian and savage masks were made of light wood. Other materials used were silk, linen, and papier-mâché. A tough paper, tightly glued and well varnished is excellent, for it does not split, as do most of the above mentioned materials, and is thin and adjustable as well.

A method employed today in making

masks of a simple type involves the preparation of a clay form upon which either a buckram or cheese cloth foundation is modelled, the clay form being slightly larger in length and width than the head over which it is to be worn. It can be made by packing on to a level surface a firm oval mass of wet paper towels or newspapers which is treated to a covering of modeling clay. As the work on the clay form progresses the features should be built up, the eyelids, nose, mouth, lips, and ears being fashioned and all irregularities attended to. Fineness of detail is lost in the drying process, so all features and wrinkles must be accentuated in the moist clay. The form may be set aside to dry for twenty-four hours before being covered with the cloth foundation, or immediately upon completion brushed with olive or cooking oil, and then covered with either cheesecloth or buckram, which has been soaked in water until it can be easily crushed in the hand. This should be smoothed into all crevices, and worked well over the nose, chin, and eyes so as to eliminate all unnecessary wrinkles, for in the drying process they will cause the mask to crack.

Then it should be well covered with a thin



THESE MASKS MADE BY MISS VOIGHT, WHO HAS WRITTEN THE ACCOMPANYING ARTICLE, WERE EXHIBITED IN THE WITTE MUSEUM



MASKS MADE OF LIGHT DRIFTWOOD BY ALASKAN INDIANS

paste and narrow strips of newspaper, which have been soaked in water and well squeezed out, pasted back and forth across the width of the face until about four or five layers have been applied. Then it should be set aside to dry, after which the clay should be dug out and the inside and outside treated to a coat of shellac. When it has again dried, all rough edges, protuberances and unnecessary depressions should be treated either by polishing down with sandpaper, cutting with a razor blade, or building up with more paper as the case requires, after which it is ready for the painted design to be superimposed upon it. Light and shadow effect count for much in the making of a mask, and should be closely watched in the painting of it. Wherever they are desired, radiator gilt is good as a foundation for show card or poster colors. Tempera mixed with a solution of

soap and water is good for painting, too. After the design has dried, the openings for the eyes, nostrils, and mouth should be cut. These should be made as large as possible, so as to accommodate the entrance of abundant air, but care should be taken not to destroy the appearance of the mask by making them too large. However, if they are cut in the shadows they will hardly be noticeable. For a bizarre effect, one may use gold or silver colored Chinese metal paper as a covering instead of paint. A final coat of shellac or paraffin acts as a protective covering for the mask if it is to receive hard usage.

The mask may be fashioned only for the face or with a headdress. In case the latter is desired, it should be prepared in the same manner as the mask and attached to the creation before it is painted so that the design may appear as a single unit of work.



# **Correlation of Art with English, Geography and Music**

ELLEN I. SAYLOR

*Jefferson Junior High School*

*Union, New Jersey*

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SOMETHING new and something different was shown in the presentation of an assembly program by eighth grade students of Jefferson Junior High, Union, New Jersey. The class gave a program on the French artist, Jean Francois Millet.

The students were divided into committees which were: costumes, properties, scenery, research, English composition, geography of France, and arrangements. Each committee worked enthusiastically on the part of the program he was responsible to prepare.

The costume committee had great fun creating and gathering together costumes which would illustrate the pictures: "The

Gleaners," "Sower," and the "Angelus." These three pictures were given as a living reproduction of Millet's three famous pictures.

The property committee collected the wheelbarrow, hay, and many other things needed to make the pictures complete.

The scenery committee made the picture frame which was ten feet by eight feet. The background was a perfect reproduction of Millet's work.

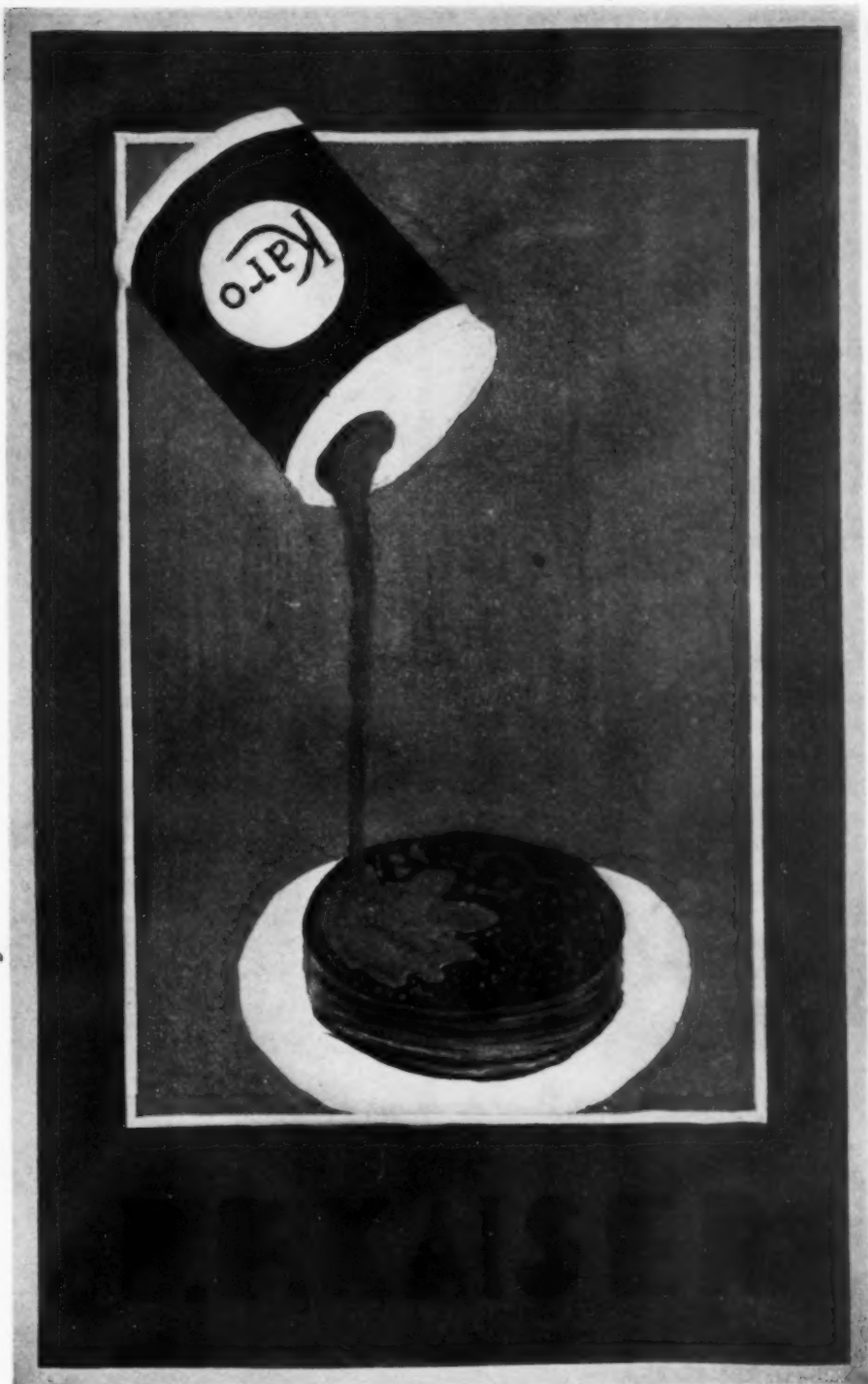
The composition committee had a group of children working on the stories of the pictures, also Millet's life. These essays were memorized and given before each picture was shown.

The geography committee went searching for someone to tell them about France. Much to their great pleasure they found that the president of the P.T.A. had visited France and Millet's home. They made arrangements for her to give a ten-minute talk on "My Visit to Millet's Home."

The arrangement committee organized the program. The story of Ruth, gleaning in the fields of Boaz, was read from the Bible, and the class quartet sang the "Rosary" before the "Angelus" was shown.

All committees reported their progress to the art instructor, Mrs. Neuschaefer Taylor, for corrections. This program made the students feel a keen sense of what is needed when they have responsibilities.

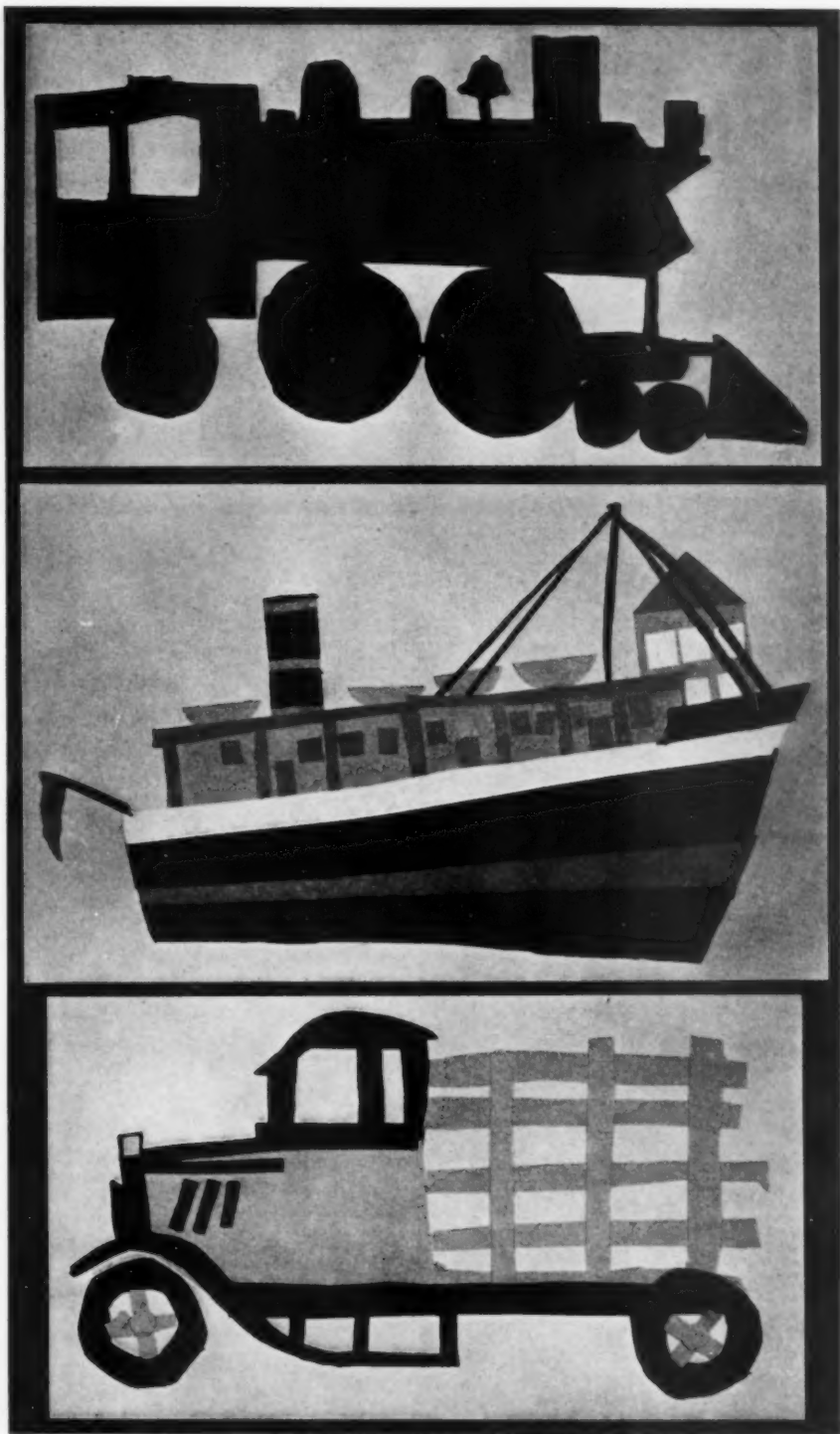




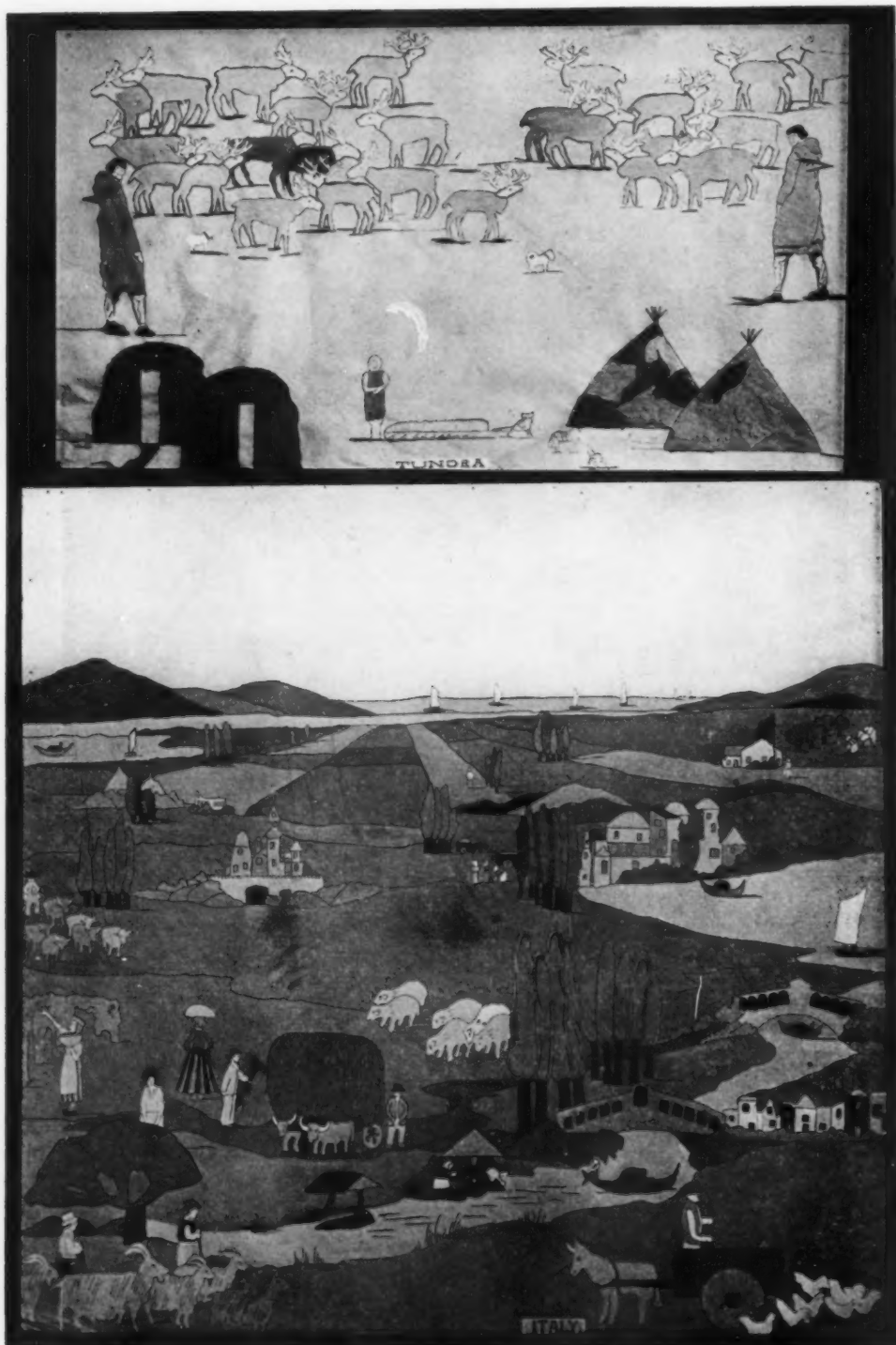
A TEMPERA POSTER DESIGNED BY A STUDENT OF AUDREY DUSOLD, WHO, IN HER ARTICLE, "USEFUL ART," TELLS HOW CITIZENS OF A SMALL COMMUNITY MAY BE MADE ART CONSCIOUS



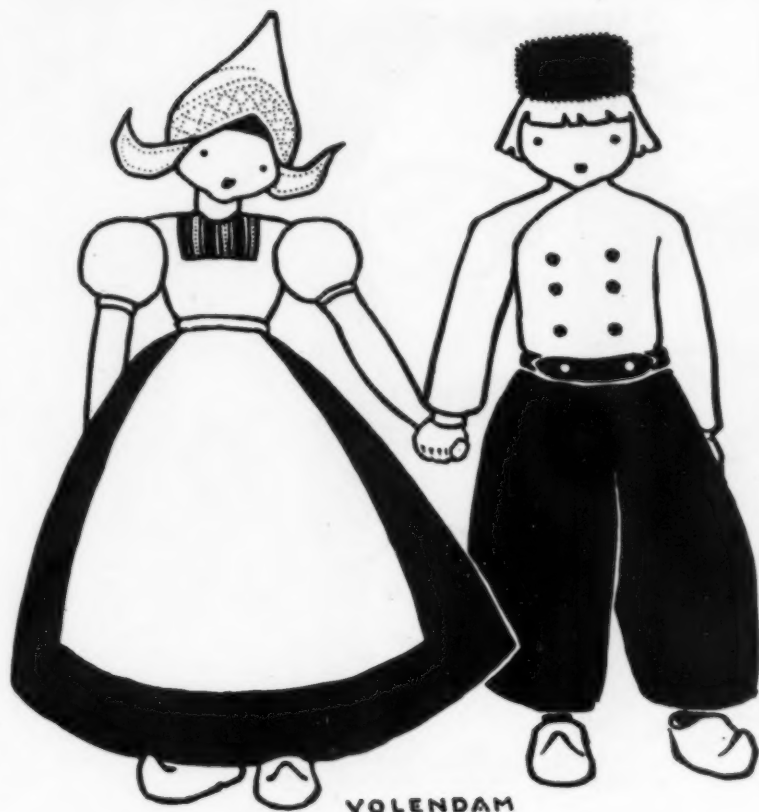
THESE ARE PAGES FROM CITIZENSHIP AND CONDUCT BOOKLETS MADE BY FIRST GRADERS OF THE GARFIELD SCHOOL, PARSONS, KANSAS. MISS CAMPBELL, TEACHER



CUT-PAPER WORK DONE AS PART OF A HISTORY OF TRANSPORTATION PROJECT DEVELOPED BY PUPILS OF BLANCE MAYER, YUMA, ARIZONA. IDA HAUGEN, SUPERVISOR OF ART



ABOVE: ESKIMO LIFE DEPICTED ON WRAPPING PAPER. BELOW: THIS GROUP PROJECT COVERING ONE SEMESTER WAS PAINTED WITH POSTER PAINT ON BEAVER BOARD. THINGS TYPICAL OF ITALY WERE ASSEMBLED TO FORM A SUGGESTIVE PATTERN OF THE WHOLE COUNTRY. E. LOUISE GUERNSEY, DIRECTOR OF ART, DIXON, ILLINOIS



VOLENDAM



MARKEN



CHARRO



CHINA POBLANA

NATIONAL DRESS



TEHUANATEPEC



HOLLAND  
COSTUMES



MIDDLEBURG

MEXICAN  
COSTUMES



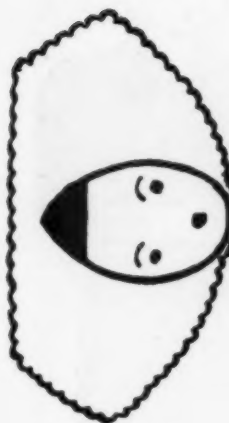
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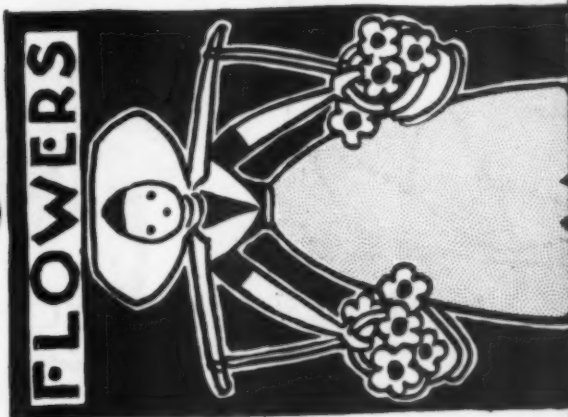
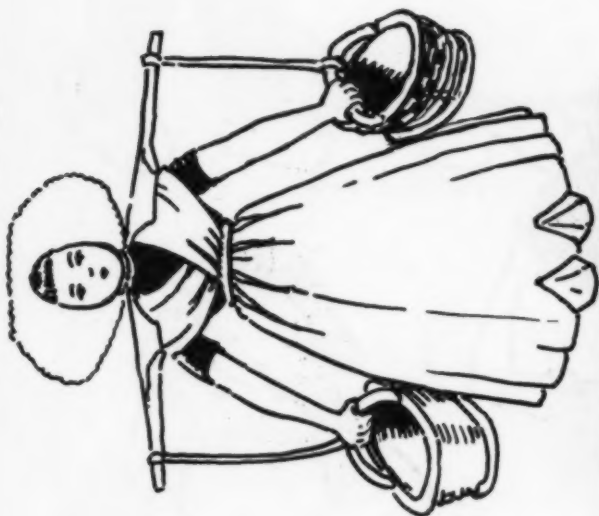
Margaret Lyon



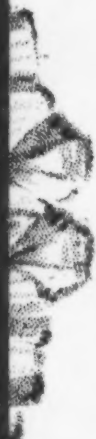




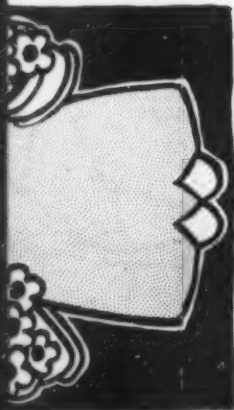
Decorative rendering of Zeeland costume



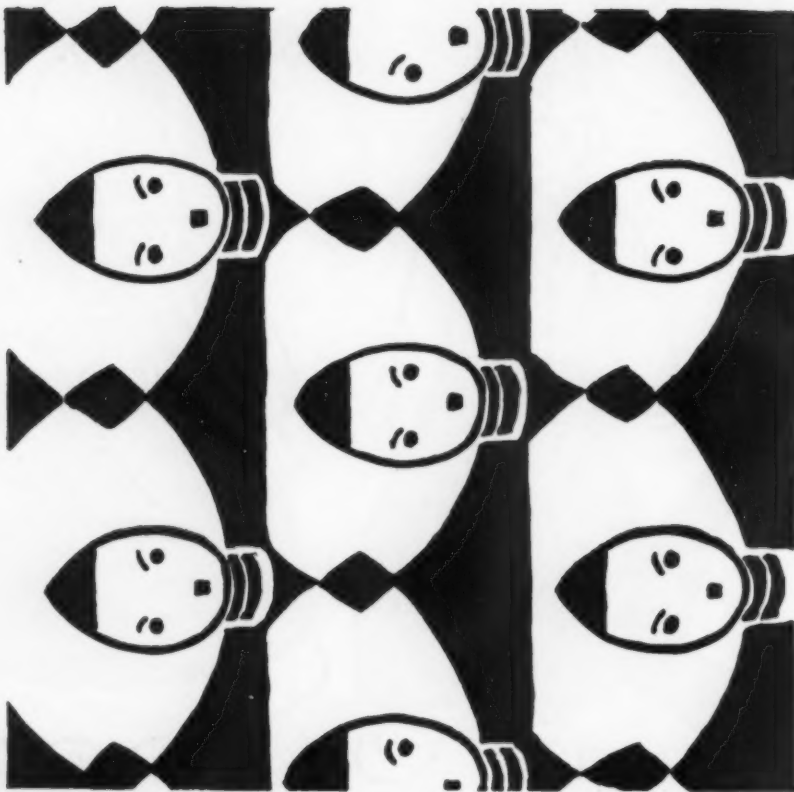
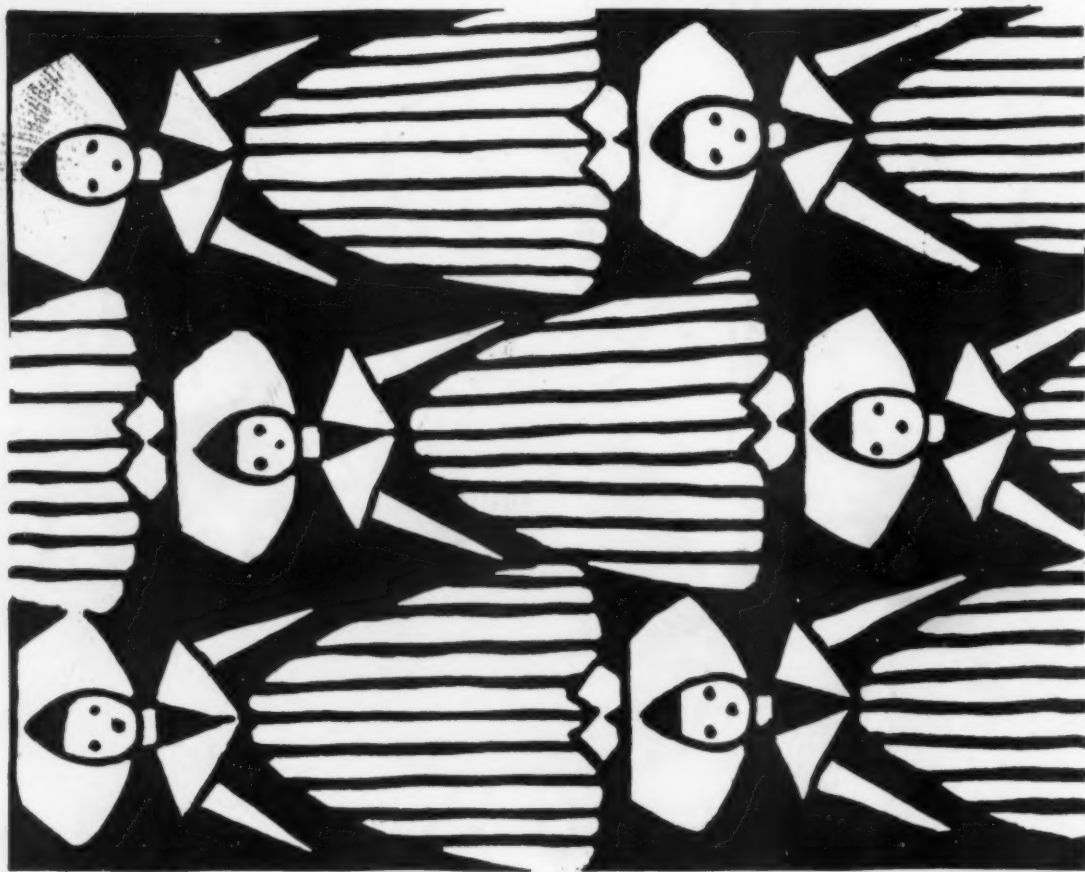
ZEELAND GIRL



# ZEELAND GIRL



Decorative rendering of Zeeland costume

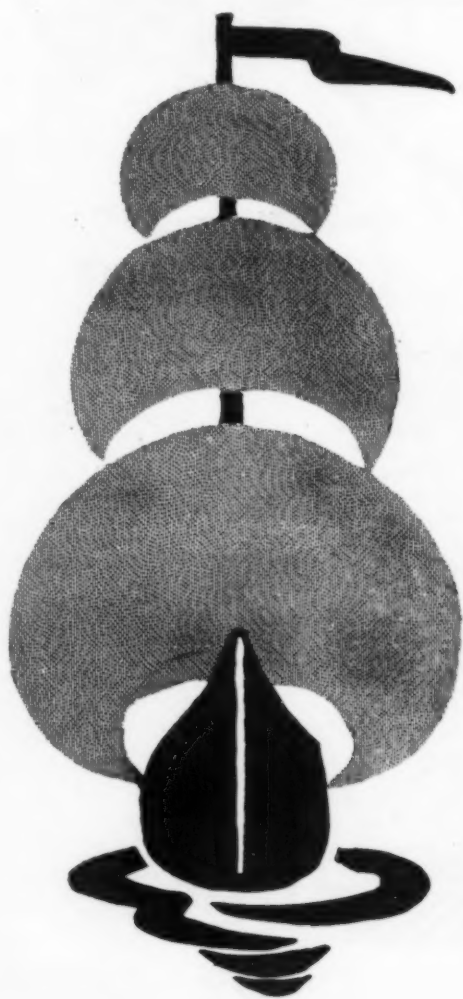
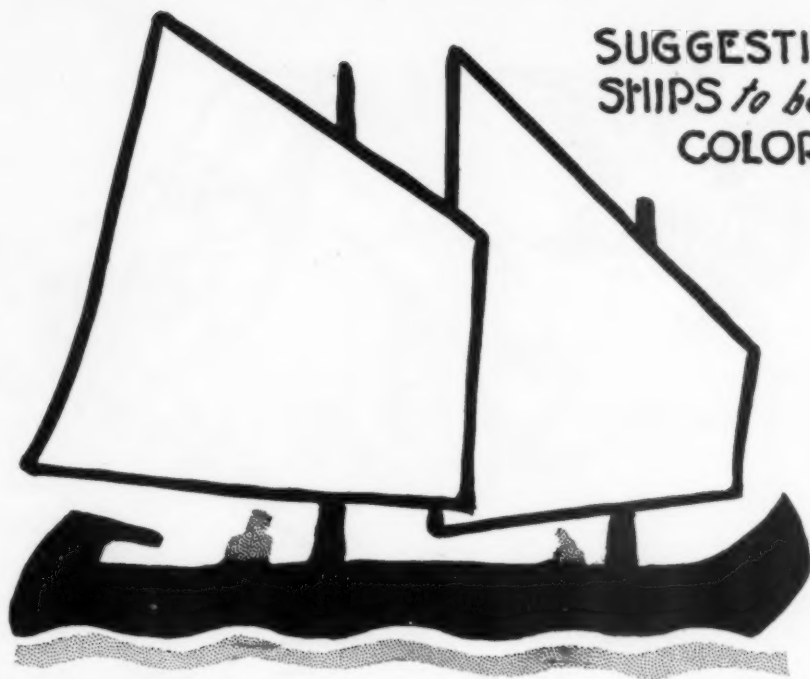


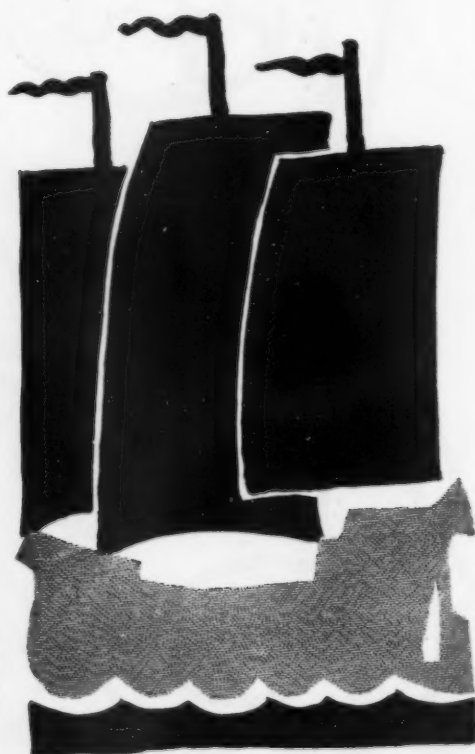
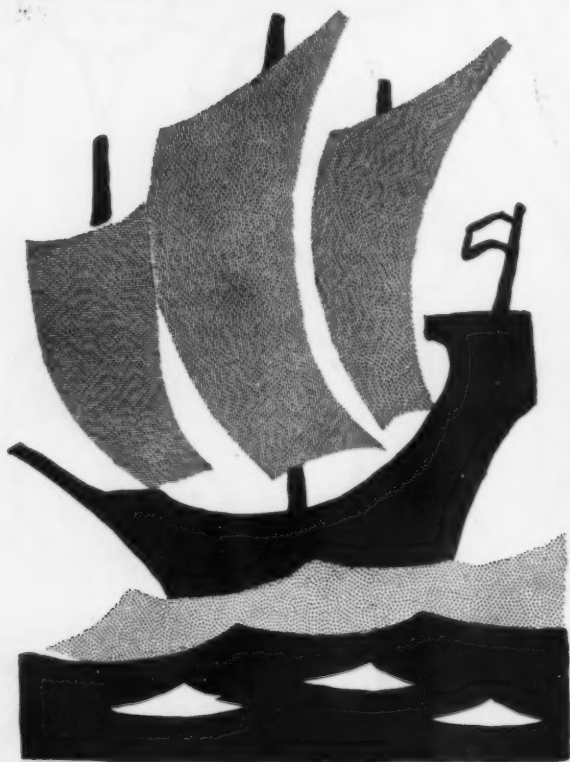
Marquet-Lyon

The ZEELAND costume used in all-over patterns. Zeeland is in southern Holland

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SUGGESTIONS *for*  
SHIPS *to be CUT from*  
COLORED FELT









LETTER-  
ING PEN  
BIRDS

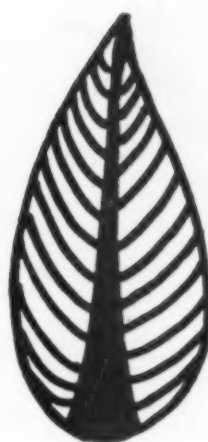


BETTER-  
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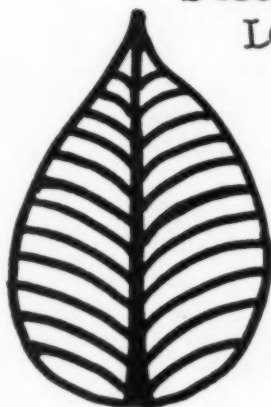
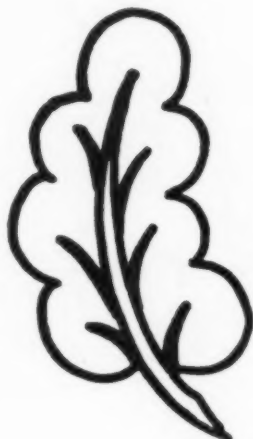


FREE  
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and INK  
BIRDS

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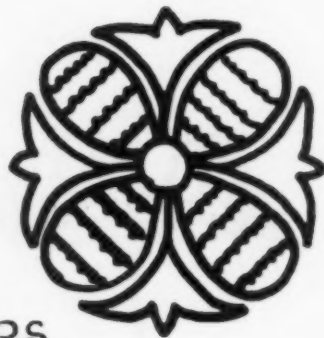
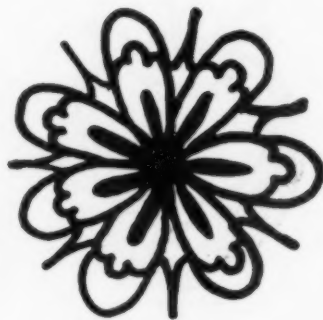
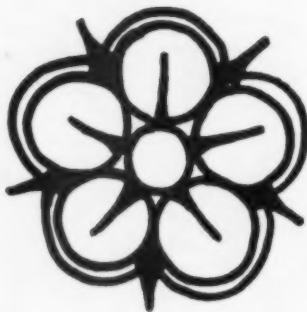
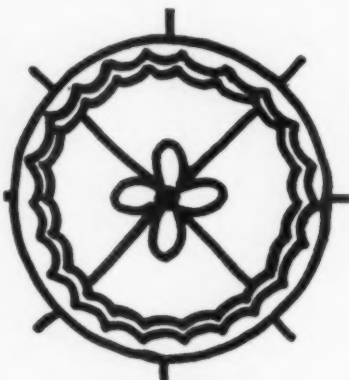
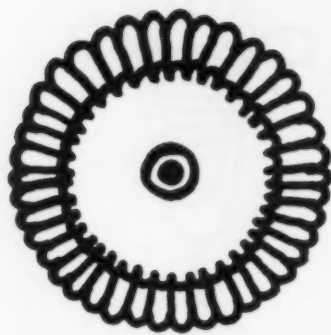
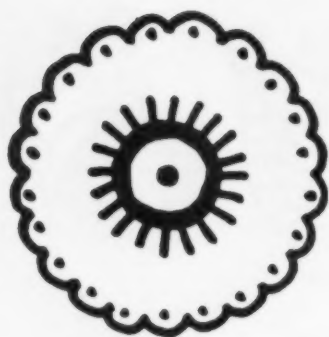


The  
DECORATIVE  
LEAF



EVADNA  
KRAUS  
PERRY





DECORATIVE FLOWERS



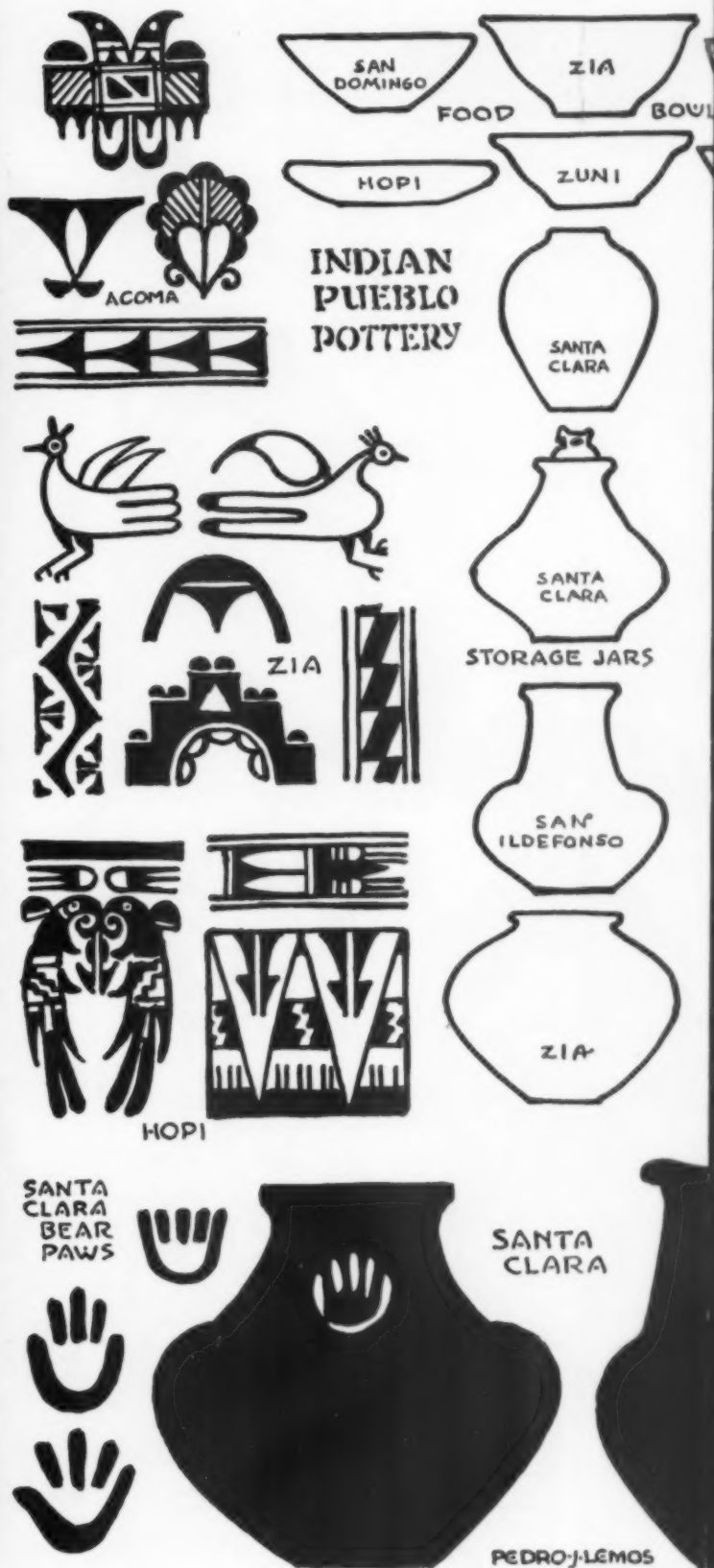
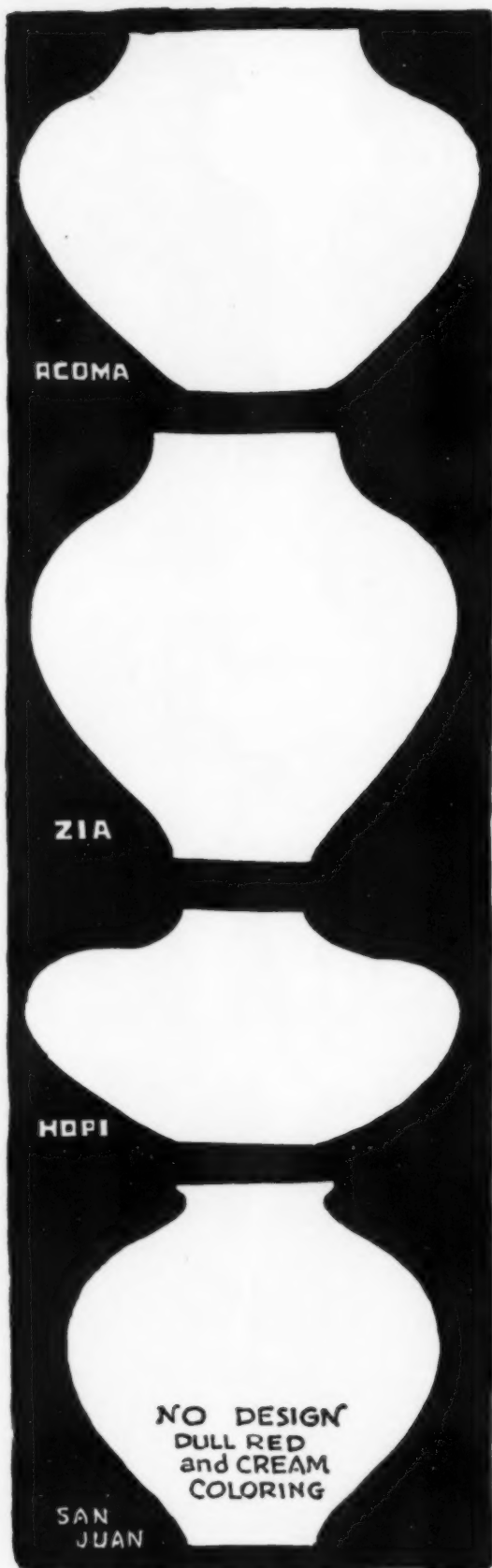






DECORATIVE  
BRANCHES











# SPANISH COSTUMES



Pedro J. Lemos



# A Trip Around the World

## City-wide Project

BEATRICE LEWIS, *Art Supervisor*

*Quincy, Illinois*

**E**ACH spring the Quincy Public Schools exhibit their yearly art output for the benefit of the county teachers and the parents. This year the special project was a correlation of the arts and geography.

The entire time allowed for this work was nine weeks, during which the supervisor made a series of trips to the twelve buildings in order to:

- (a) Determine the nature of the project through conferences with teachers
- (b) Help individual schools and teachers to decide which phase of it they would develop
- (c) Distribute material from the supervisor's store and the public library (children's and adult departments) for the use of pupils and teachers
- (d) Help solve problems which arose
- (e) Make suggestions as to exhibiting space and arranging and mounting of the material created
- (f) Secure the co-operation of other departments

As a result of these efforts it was determined that each school select a country and for a period of six weeks each child was to imagine himself an inhabitant of that country, in order to secure some appreciation of its characteristic costume, manners and customs, arts and crafts. In so far as possible the music and physical education departments conformed their program to ours, teaching native songs and folk dances in the various schools. High spots in literature, poems, and folk tales were given as outside

*School Arts, April 1936*



THE LINCOLN SCHOOL WORKED OUT  
THE STORY OF THE NEGRO RACE

reading (the English course being prescribed), discussed and illustrated in some way.

Material to work on was gathered from everywhere; the public library and the SCHOOL ARTS and other teachers' magazines were especially helpful.

Each school was assigned a room in the high school and flags and shields and other devices gave atmosphere to the exhibit within. Emerson School had a life-size Uncle Sam with "See America First," and Jackson School had children dressed in Mexican costume playing guitars.

A régime of the work by schools follows: In all cases much design, drawing, and painting accompanied the handwork. If a similar plan is followed next year, using different countries, the work will be planned at the beginning of the school year, instead of the second semester.

### ADAMS: "Hawaii"

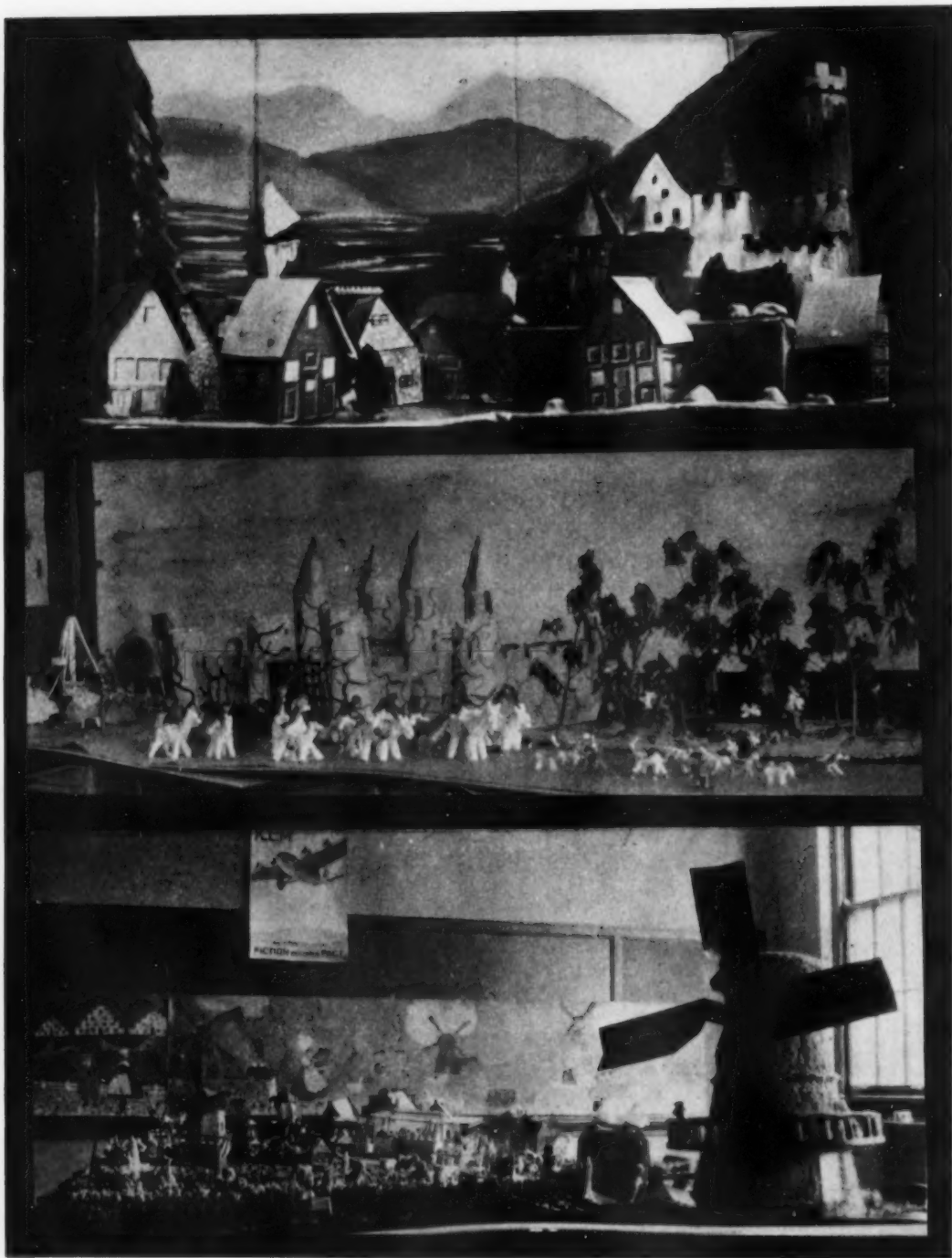
"Manu," a story of the South Sea Islands

Grade I—Flower girls, leis

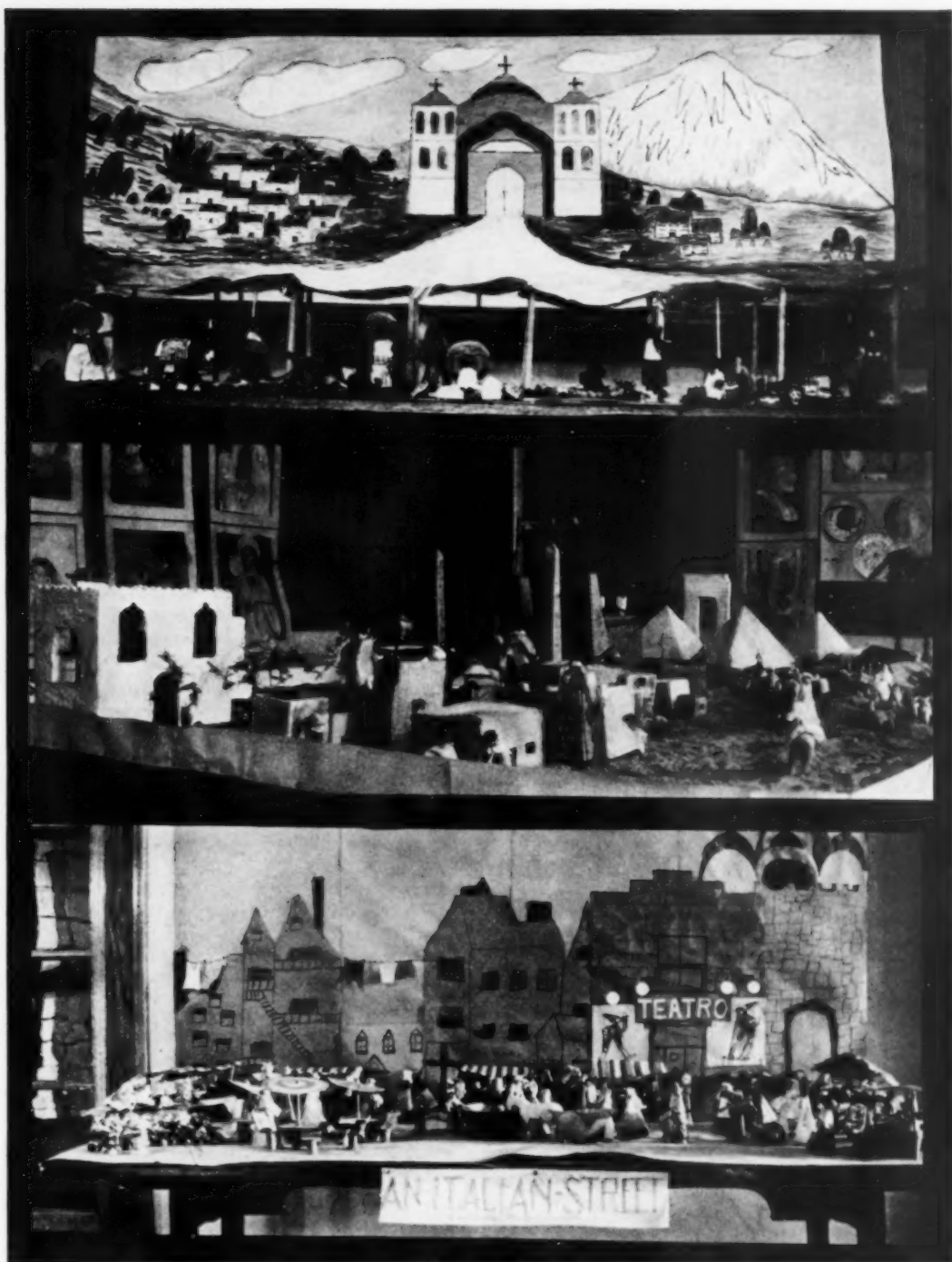
Grade II—Native life drawings and paintings

Grade III—Surfboat riding, native homes

Grade IV—Clay figures and utensils



UNDER THE SUPERVISION OF BEATRICE LEWIS, A BAVARIAN VILLAGE, MERRIE ENGLAND, AND HOLLAND AT TULIP TIME, WERE WORKED OUT BY STUDENTS OF THE QUINCY PUBLIC SCHOOLS



HERE WE SEE A MEXICAN MARKET, EGYPT, AND AN ITALIAN STREET. DONE BY STUDENTS OF QUINCY PUBLIC SCHOOLS UNDER THE SUPERVISION OF BEATRICE LEWIS

BERRIAN: "Indians of North and South America"

Red Feather Series of Readers. SCHOOL ARTS. Library

Grade, Kindergarten—Plains Indians; cut paper village

Grade I—Plains Indians; tent, canoe, life-size

Grade II—Plains Indians; tent, life-size, bead-work, willow baskets, loom and rug-weaving, Indian man and woman, stuffed paper sack, sticks and burlap clothing, Hiawatha paintings, 18 by 40 inches

Grades III and IV—Alaskan Indians; summer home, totem poles, animals of clay

Grades V, VI, VII, VIII—Osage Indians of Missouri: reed huts, clay figures, and pottery

Sac Indians of Illinois (Black Hawk)

Fox Indians of Illinois; willow sapling houses

Pueblo Indians; pueblos and necessities of pueblo life

Alaskan Indian masks and totem pole

Kachina dolls

Maps showing the distribution of the different tribes as shown in pottery, weaving, footwear, food, dwellings, means of communication

Mural: "Coming of the White Man"

Mounts of vase, costume, and other design

DEWEY: "Italy"

"Italian Twins." "Tony." SCHOOL ARTS and children's travel books from the library

Grades, Kindergarten, I, II—"An Italian Street Scene"

Grade I—Flower stands, clothespin people, outdoor café

Grade II—Background, people (clothespin), animals of clay, donkey, monkey, bear, goat

Grade III—Pinocchio puppet show given before assembly

Grade IV—Beehive houses in southeastern Italy, people

Grade V—Sicily, ruins, dwelling, cart and peasants, Capri, blue grotto and gondolas

Grade VI—Naples, murals of countryside, Vesuvius and bay

Grade VII—Murals and ruins in clay

Grade VIII—Florence, Ponto Vecchio

Mounted subjects of paintings and designs and costumes

EMERSON: "United States"

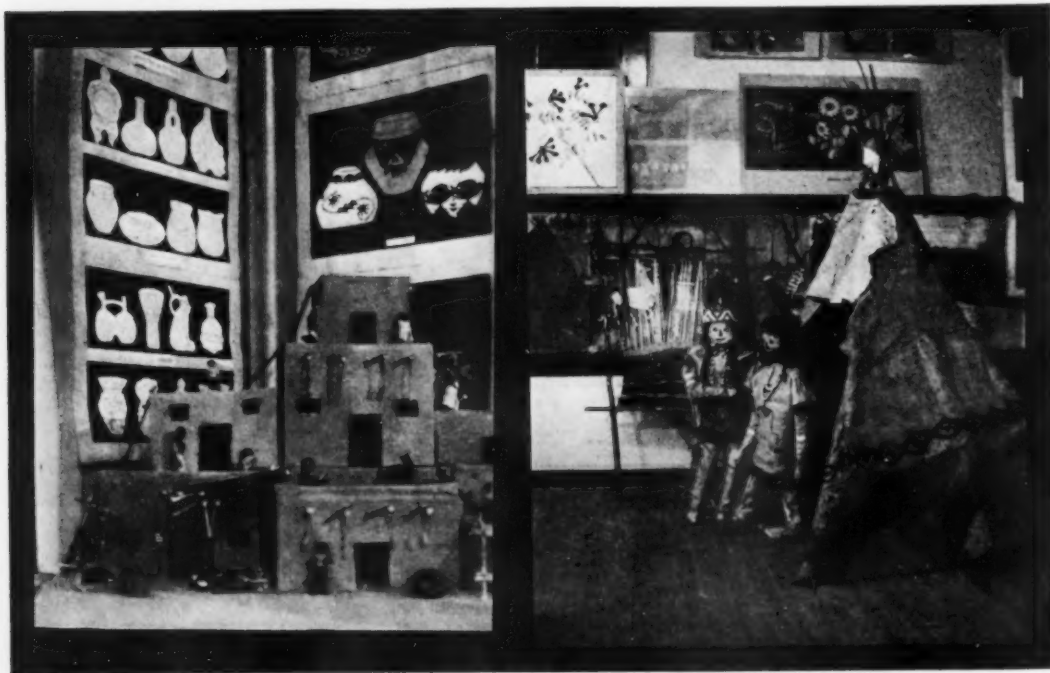
Geographies. Travel maps and folders. *National Geographic*. Sets of pictures of scenic wonders of United States from library. SCHOOL ARTS

Grades, Kindergarten, I—Southern plantation; clothespin figures in gay colors, mansion, cotton fields (barberry twigs with bits of cotton stuck in pans of salt and flour mixture), cabins

Grade II—Alaska; winter scene, igloo, dogs, kyack, clothespin figures, aurora, totem poles, paraffin icebergs in pan of water

Grades III, IV—Pioneer life; Pilgrims, clothespin figures, houses and fort of corrugated paper, Indian village

Grade V—The Melting Pot, a little red school-



ONE SCHOOL CHOSE THE AMERICAN INDIAN AS THE SUBJECT OF ITS STUDY



THE UNITED STATES WAS REPRESENTED BY A PILGRIM VILLAGE

house with clothespin children going in dressed as all types of foreigners and coming out as American citizens

Colored chalk drawings of all the kinds of people in America, showing foreign costumes  
 Grades VI, VII, VIII—An Art Museum, 4 by 4 by 3 inches, two rooms and portico. One room was authentic colonial, the other Pennsylvania German. Furniture and building by eighth grade boys, furnishings by girls  
 Papier-mâché map of United States, 7 by 13 inches, with important buildings, animals, figures of clay, sponge trees  
 Murals of Illinois from pioneer days to present  
 Costume parade, mural of costumes in America from pioneer days to present

#### FRANKLIN: "British Isles"

Library. "King Arthur and His Knights."  
 "Robin Hood." "Mother Goose"

Grades, Kindergarten, II, III, IV, V, VI—"Merry England"

Grade, Kindergarten, I, II—Mother Goose Land

Grade III—Castle, horses and riders following the hounds and fox

Grade V—Robin Hood and Sherwood Forest

Grades VI, VII, VIII—Knights and tournament, King Arthur stories

All the above together formed a scene in "Merry England." In the fields at the side of the castle were the peasants romping. The maypole dancers, Jack and Jill, Mary Quite Contrary, Little Miss Muffet, Bo-Beep, Baa Baa Blacksheep, were the characters. To the right of the castle was Sherwood Forest, beyond that the lists, where the knights combatted. Emerging from the castle were horses and hounds.

Grade V—Ireland

Grade VIII—Scotland

IRVING: "Japan"—Grades, Kindergarten, I, II, III

"Russia"—Grades IV, V, VI, VII, VIII, IX

Grade, Kindergarten, I—Helped with Japanese garden

*School Arts, April 1936*

Grade I—Japanese dolls, large, of wall paper

Grade II—Bridge and garden

Grade III—Dressed children's dolls as Japanese  
 Made standing iris and floating lilies. Made a pagoda

Grade III—Made and furnished Japanese house

The Russian project portrayed a fair in old Russia

Grade IV—People and stand-up buildings

Grade V—Tents with furnishings and carts

Grade VI—River craft and objects for sale at the fair, pontoon bridge

Grade VII—"People Going to the Fair," large-sized cartoons, decorative and colored  
 Carved and woven objects to be sold

Grade VIII—Painted background. Carved and embroidered objects

#### JACKSON: "Mexico"

"The Painted Pig." SCHOOL ARTS. Library

Grades, Kindergarten, I—Mexican house; patio of shoe boxes bradded together and covered with salt and flour, with awnings, and court with flowers and fountain

Grades II, III—Mexican market; raffia hats, mats and saddle bags; clay figures, clay donkeys; raffia bird cages; clay vegetables and pottery. Painted church and village background

Grade IV—Coffee plantation; people, donkey of clay with cart; huts, drying bins, trees

Grade V—Mexican village; people were bottles and cans with rag heads dressed to represent peasants; donkey shed and water cart, houses, pottery market

Grade VI—Glass pottery made from pickle jars, mayonnaise bottles, etc., painted with very thin showcard paint and shellacked, causing transparency

Grade VII—"Aztec Treasure House" mural

Grade VIII—Mexican posters

#### JEFFERSON: "Holland"

"Windmills and Wooden Shoes." "Keis and

Klentje." "Hans Brinker and the Silver Skates." "Dutch Twins"

All grades worked together under the direction of the sixth grade, tearing paper to make papier-mâché, making clay figures and animals, tiny wooden shoes, farmyard fowl and birds, vegetables—beets, onions, turnips, cabbage, tiny paper flowers, houses, windmills, bridges, a pier and beach chairs.

The combined result portrayed, in greatest detail and beauty, a central market place in a Dutch village surrounded by fields of growing vegetables, flowers, a farm, windmill and a pleasure resort. It was as near a trip to Holland as those children will ever have, in all likelihood. The pictures enclosed are very poor, it was impossible to do it justice.

#### LINCOLN: "African Life"

"Alice in Elephant Land"

In a very fine way, this school attempted to teach its children something of the native arts and crafts and other worthwhile things concerning their own African race.

Clay was used for all figures and utensils. Some of the animals were made of clay also, some cut from beaver board, and others carved from soap. The trees were made of corn stalks. Corn husks or raffia composed the roofs of the houses. Many phases of African village life were portrayed. It was very picturesque.

The upper grades told the history of the negro race in murals:

1. Native African village
2. Slaves coming from Africa
3. Slaves sold at auction
4. Black peoples in America, plantation scene
5. Home of Washington with slaves
6. Negro homes in slavery days
7. Praying their way to freedom
8. Civil War
9. Signing the Emancipation Proclamation

#### MADISON: "Greek Life"

Grade, Kindergarten—The Wooden Horse

Grade I—Walls of Troy

Grade II—Island with concealed boats of paper  
Chariots and horses—paper

Grade II—Trojan and Greek soldiers, oiled clay  
with tinfoil shields. Greek fables, pictures

Grade III—Greek house, and home life; cartons  
with dressed dolls and wooden furniture

Grade IV—Greek market; stalls of cardboard  
boxes, melted wax crayon vegetables, clay  
bread and fish, clay gods. Dolls dressed as  
Greeks parading along the painted porch

Grade V—Hippodrome and Stadium with clay  
horses and gods, and wax figures of athletes

Grade VI—Greek vase paintings

Grade VII—Murals and other drawings and  
paintings of Greek life

Grade VIII—Cartoon of Greek gods and goddesses, 24 by 60 inches. Mercury thumbs his way on a cloud, and complains that his wings hurt his feet. Venus invites you to come and see her. A sight-seeing bus to Mount Olympus is shown, etc. Musical instruments in wood, large size

#### WASHINGTON: "Germany"

Grade, Kindergarten, I—Hansel and Gretel;  
cookhouse, candy trees, clothespin figures

Grades II, III—German toyshop; all kinds of  
toys of paper and clay

Grade III—Grounds of Bavarian village

Grade IV—Castle of Bavarian village

Grades V, VI—Houses of Bavarian village

Grades VII, VIII—Fine wall exhibit of German  
costume posters, reproductions of German  
works of art, German design

#### WEBSTER: "Egypt"

Grades, Kindergarten, I, II, III—Desert life.  
Each class worked out palm trees, tents, camels  
for caravans, donkeys and people as desired,  
the best were used

Grades IV, V—Life along the shores of the Nile:  
mud huts, primitive agriculture and other  
occupations

Grade V—Cardboard boats, authentic in design  
and good in workmanship and proportion

Grade VI—A fine copy of an Egyptian temple  
with avenue of clay sphinxes and pylons

Grades VII, VIII, IX—An Egyptian palace.  
Pyramids, ruins, clay figures and mummies.  
Copies of Egyptian and Eastern plates and  
vases. Egyptian costume drawings in water-  
color—large size



THE MADISON SCHOOL UNDER THE DIRECTION OF  
ARMA G. WALL DEPICTED THE STORY OF TROY

## Art Project for an Elementary School

ARMA G. WALL

*Madison School, Quincy, Illinois*

THE annual art exhibit of our city schools took on a fresh interest this year when it was presented in the form of "A Trip Around the World." The general topic, "Greece," was assigned to Madison School. Within this unit, freedom of choice in subject and treatment was left to the individual teacher. The story of old Troy, theme of masters in art and literature, seemed none too ambitious for our elementary school group. The great wooden horse claimed the interest of the kindergarten. Its head, neck, and body were constructed

of cartons carefully selected as to size and shape from the packing room of a department store. Wooden legs, flowing mane and tail of rope, flaming tongue and nostrils of red paper, and brilliant button eyes completed a figure satisfying to the imagination.

The walls and turrets of the city were made by the first grade pupils. Cardboard cartons of uniform size were the walls, with towers of larger dimension and like material. A liberal use of stone gray paint delighted the young builders. The second grade pupils chose to create the cardboard ships that sailed a painted sea, and the chariots, horses, and trees that enlivened a sandy plain.

To third grade fell the task of populating the city and manning the embattled towers and ships. Soldiers of clay with gleaming helmets and shields of tinfoil, and clothespin citizens in brightly colored togas and mantles, brought life and action to the picture.

And so the siege of ancient Troy was relived by modern children.

# The Hippodrome and Stadium

DANIEL TUTTLE, JR.

Quincy, Illinois

EDITOR'S NOTE. These descriptions were written by Daniel Tuttle, Jr., of the fifth grade at Madison School, Quincy, Illinois. This project was a part of the city-wide project, representing different countries, for the annual spring exhibit at the County Institute. Madison School was Greece. Miss Alma Magveson was the grade teacher and Miss Beatrice Lewis, the art supervisor.

THE Hippodrome, size 48 by 20 inches, was painted a tan color and was made from a cardboard carton. The statues of the gods and horses were made of clay. The spectators watching the racing were made of tagboard colored with crayon. The seats along the sides were in the form of steps and the spectators were pasted to the seats.

The size of the amphitheatre of the sta-

dium was about 20 by 18 inches. It was made from one-half of a square cardboard box. Its color was the same as the hippodrome. The seats were in the shape of a semicircle. They were made out of papier-mâché with wire screen under it to make it stay in place. The extension to the stadium was about three feet long and was a place where the games were played. There were wrestlers, boxers, runners, and discus throwers, which were represented by wax figures.

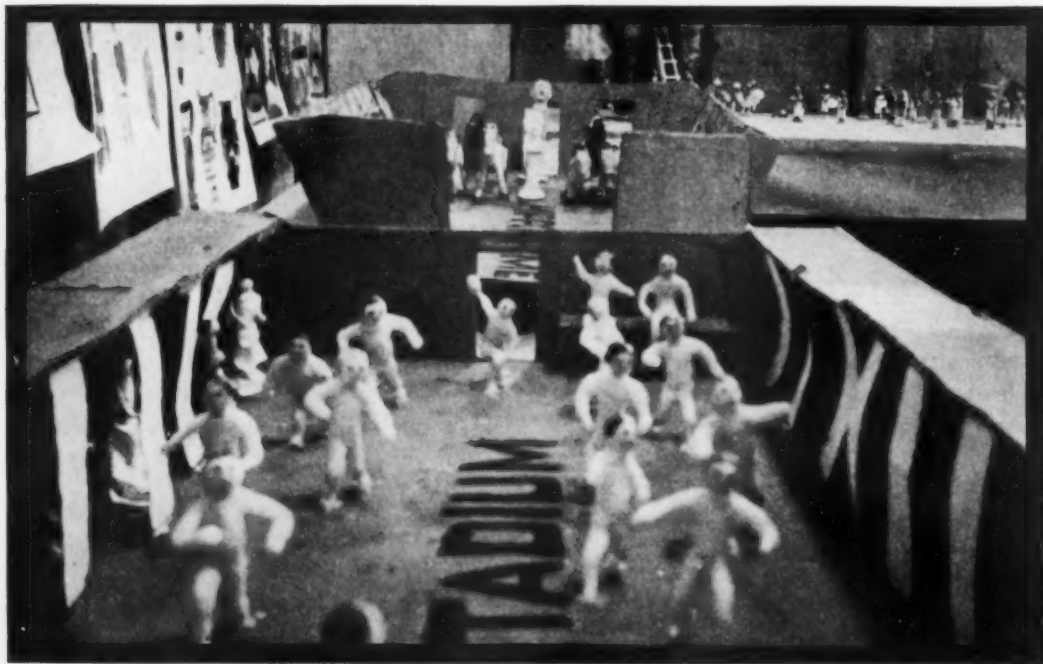
The spectators sitting in the amphitheatre were made from sawed-off clothespins with pipestem cleaners twisted around the neck or right under the top for arms. They were dipped in wax and painted with oil paints. When that was done we made dresses with Greek designs on them.

The total amount of time required for the project was about forty-eight hours with an average of five or six boys and girls working at the same time.

## WAX FIGURES

In the evening after school, some of the boys came to my home. We took pipestem

*(Concluded on page ix)*



THIS IS THE STADIUM DESCRIBED BY DANIEL TUTTLE, JR., IN THE ACCOMPANYING ARTICLE



WAX FIGURES MADE BY THE FIFTH GRADERS TO PUT IN THE STADIUM

## Art in the Hot Lands for the Lower Elementary Grades

ELISE REID BOYLSTON  
*Assistant Supervisor of Art*

*Atlanta, Georgia*

**T**HE Hot Lands give ample opportunity for the use of hand-work in connection with social science; and there is a primitive atmosphere that haunts the study of Africa, the Philippines, the South Sea Islands, or the West Indies, and that makes it thrilling to the child and to the grown-up alike.

In these countries, the drum occupies a prominent place, for it is supposed to have supernatural power; and it becomes the sovereign remedy for all ills by frightening away the evil spirits. These drums may be made in the classroom by stretching sheepskin over a cheese box or butter tub. If this medium is too difficult to obtain, paper or

strong cloth, covered with shellac, is a fair substitute. Linen cloth is better than cotton as the fibers are tougher and will withstand considerably more pounding.

The palm tree offers an interesting study as a means of food and shelter, and realistic trees can be made of brown crepe paper, fringed or slightly pulled out with the hand on one edge, and wound for the trunks. The large fringed leaves must be cut double and wired through the middle for a support. Large trees are made to stand by having a crosspiece or a square for the foundation; and smaller ones are planted in a circular piece of clay. Quite nice coconuts of brown crepe paper, tied at top and bottom and stuffed, add to the local color.

Sweet potatoes and corn, bananas, nuts and other characteristic foods may be used in making charts; and colorful posters with inviting slogans advertise the highlights of these romantic parts of the world.

The native huts are most interesting in the making. There is the African shelter with its cone-shaped roof on which broomstraw or long grasses are pasted. The sides are simply a piece of corrugated cardboard fastened in circular form, and a door cut for entrance.

The Philippine hut has four bamboo rods for corner supports, around the upper part of



TWO INTERESTING "HOT LANDS" PROJECTS WORKED OUT UNDER THE SUPERVISION OF ELISE REID BOYLSTON, ASSISTANT SUPERVISOR OF ART, ATLANTA, GEORGIA

which a rectangular piece of cardboard is fastened. Bundles of straw are tied and sewed in place, and the roof is covered in the same manner. The floor is usually made of bamboo rods; while a ladder leads to the open door and completes the simple dwelling.

Primitive tribes are fond of decoration, so there are raffia belts and wristlets to be made, dance plumes, and necklaces of beans, or clay teeth of the enemy. Since the evil spirits are unable to pass through a circle, this is the favorite shape for earrings, neckwear or anklets, the foundation usually being a wire on which the monkey teeth or other treasures are strung.

There are bamboo combs, grass baskets, charms, and sandals; there are shields and spears, daggers, walking sticks, and masks; and there are bamboo flutes, flyfans, and water jars.

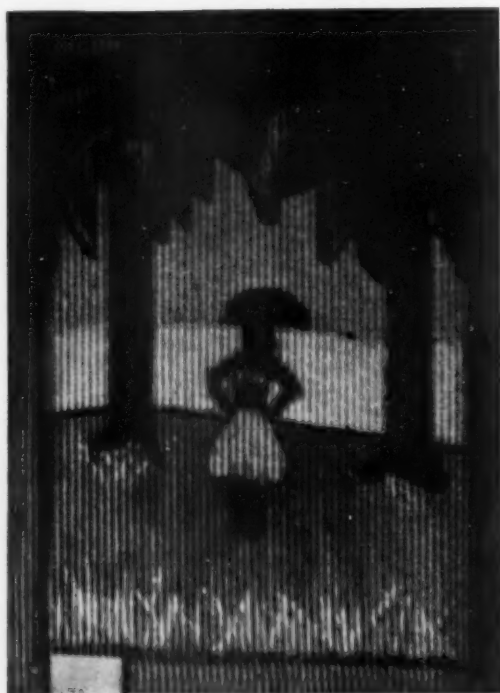
Tapa cloth is a unique product of Samoa. It is made of the inner bark of the paper mulberry, soaked, and beaten, somewhat like papyrus, till the fibres adhere. This soft

layer of pulpy cloth is laid over a tree trunk on which a raised design has been cut, and red earth is rubbed in. The raised parts retain the color; then with brushes chewed from pandanus fruit, a larger design is painted on the fabric. Bee balm furnishes a rich brown sap, yellow is made from tumeric, and black from soot. No two designs are identical; and although the horizontal lines may be hit or miss, the vertical ones run across the cloth so that an edge can always be retained in cutting different lengths. The study of the pattern is an excellent approach to creative design; and writing folders and booklet covers may result from experiments with brown and yellow crayon and manila or common wrapping paper.

Animals and people may be modeled from clay for the sandtable; and alligators, cranes, and many interesting figures add to the sandtable life. A blackboard border gives a finish to a room; and costumes for actual wear are a real climax to this subject that is so rich with possibilities of a delightful journey to the Hot Lands.



A NATIVE HUT AND A NATIVE, TO SAY NOTHING OF A PAPER COCONUT THAT HAS JUST DROPPED OFF A PAPER PALM TREE



TRAVEL POSTERS PAINTED ON CORRUGATED PAPER BY STUDENTS OF ELIZABETH ANTHONY,  
INSTRUCTOR IN ART, THE DWIGHT JUNIOR SCHOOL, ENGLEWOOD, NEW JERSEY

## **Travel Posters Painted on Corrugated Paper**

ELIZABETH M. ANTHONY

*Instructor in Art*

*Dwight Junior School, Englewood, New Jersey*

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**A** LONG about February the fifth grade became very busy designing and making preliminary sketches for travel posters. We pretended that we were large railway and steamship companies luring people through attractive and unusual posters to visit different places of interest.

After much class discussion, we decided that our posters should encompass as many varying countries as possible; Washington, D.C., Switzerland, Hawaii, Japan, Yosemite Valley, Venice, Greenland, and Holland, and that the class be divided into groups of

three, each group responsible for a completed poster of the country they chose.

Then arose the question of materials, the colors best adapted to poster work, the most carrying colors, and the kind of paper for the background. "Let's have something different for the background," suggested one girl. "Everybody uses either cardboard or illustration board. Can't we have something new?"

Just the suggestion that I wanted, for I had been saving corrugated wrapping paper for some time just hoping for a chance to use it effectively. The wrapping paper was produced. The children recalled seeing window displays in which corrugated paper painted in silver, gold, or solid colors was used, but never to paint travel posters on. "Do you really think we can do it with big thick brushes?" they asked.

So, with great glee, they painted their travel posters, using thick camel hair brushes, tempera paint in four colors, each group choosing its own outstanding color scheme. In this way, the project became not only a lesson in poster design, but also employed their knowledge of color and its proper use and application.

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## **Boat Designs Reproduced in Felt**

LENORE MARTIN GRUBERT

*Art Director*

*New York School for the Deaf, New York City*

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**A**N ART project is valuable in proportion to the contribution it offers toward enriching the experiences of the child. If the art undertaking supplies no benefits to the pupil, the work might justly be dubbed

a waste of time. It is of interest to note that art projects requiring elaborate preparation and months of execution on the part of the child often have no sound basis for existence and many times have their origin in the teacher's desire to impress school associates and parents with the degree of skill she has developed in individuals. On the other hand, simple projects which may be completed within a moderate period of time and which at first glance may appear trivial in nature often possess the nucleus of sound art teaching practices. Furthermore, provided all projects have the same educational aim in presentation, it is more profitable to the child that he execute a series of shorter studies rather than a project of longer dura-

tion. The more varied experiences we can introduce and repeat during a given time, the greater will be the child's understanding and ability to use the newly acquired information.

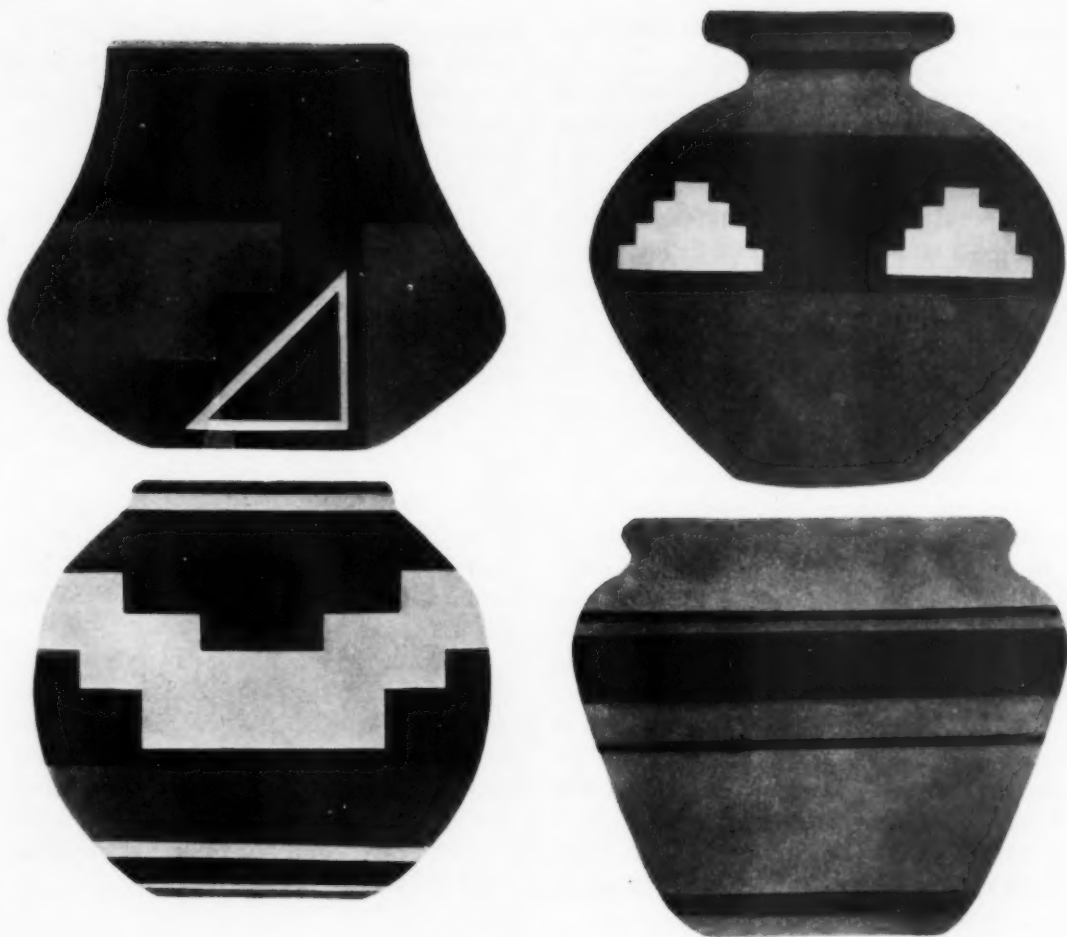
The fifth grade pupils derived real enjoyment from making boat designs. Each child was given a supply of scrap paper and instructed to cut in freehand numerous imaginative conceptions of boats. Waves of the water were also to appear unreal in appearance. After each pupil had produced several interesting designs, color harmonies were reviewed. The children selected their best boat designs to use as a pattern from which to cut a duplicate in colored papers. Later the project was reproduced in colored felt and the sections were glued onto a black felt background. A frame which cost ten cents was refinished with tempera paint of a color to harmonize with the felt and then

shellacked. The pupils placed the felt picture in the frame, securely fastened a cardboard backing with brads, and neatly covered the back by gluing brown wrapping paper to the wood. The children were next taught the proper way in which to hang pictures; first learning that pictures are hung on a level with the eyes; and second, that large pictures are hung by two parallel wires extended from the molding and that small pictures may be securely fastened with a tack.

The project was valuable to the child inasmuch as it allowed originality of expression and color selection; it increased his knowledge of design and pictorial arrangement; it furthered dexterity; it increased training in neatness; it acquainted the child with the framing and hanging of pictures; and the completed work made a decorative addition to his home.



BOAT DESIGNS REPRODUCED IN FELT BY STUDENTS OF LENORE MARTIN GRUBERT, ART DIRECTOR, NEW YORK SCHOOL FOR THE DEAF



CUT PAPER INDIAN POTTERY BY PUPILS OF MISS BOYLSTON

## Indian Pottery from Cut Paper

ELISE REID BOYLSTON  
*Assistant Supervisor of Art*  
*Atlanta, Georgia*

INDIAN pottery from cut paper lends an extremely decorative note to the school-room, and affords an excellent opportunity for studying the decorative design and ceramic art of the Red Men.

*School Arts, April 1936*

An interesting approach to the lesson is a discussion of the use of Indian pottery—what the bowls are intended to contain. Such articles of food as nuts, dried fish, roots, corn, etc., would naturally require a wide mouthed bowl; while liquids would be more protected in a smaller necked container which would prevent evaporation, or the entrance of dust or insects.

Then would follow the reasons why clay is used—how it is shaped by the hands, bringing about the round edges, individual shapes, and simple contours. The cramped quarters of the tepees would account for the few handles or protruding parts that might easily be broken. The question of firing would follow, with a discussion of the colors

used by primitive tribes, and the decoration and motifs most commonly used.

The patterns for the bowls may be cut on the lengthwise fold, making tall thin shapes, or they may be broad and flat. Any decided curve should come either above or below the center. All sharp edges should be carefully trimmed, and the point kept in mind that the simpler the contour, the more pleasing will be the finished product.

First, the bowl is cut from brown, red, tan, or black paper. The center fold is not objectionable as it is a great help in placing the decoration correctly. This shape is thumbtacked to the bulletin board in view of the class. A rather wide band is cut from a contrasting color, and tested for the most pleasing effect by bringing it slowly down over the mass until the most satisfying position is found for it. Then it is pasted in position, and the projecting edges cut from the back side.

Next, smaller bands are cut and tested in the same way, only these should go near the top or bottom of the bowl, or close to the broader band near the center.

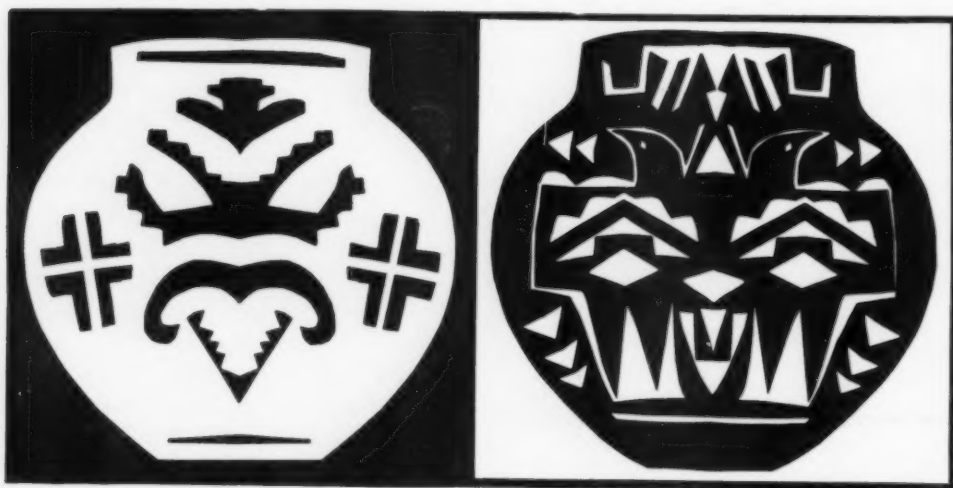
The bowl is then ready for the more decorative design which is made from paper

folded a number of times, and cut in connected triangles, rail fences, etc., and applied over the broad band or elsewhere. If the values are too close, a border of black or some darker tone should be used for contrast.

There is a simple design that is typically Indian. On a band, the bounding lines are cut horizontally, then vertically, with sharp corners. Triangles or squares are also pleasing; and the thunderbird, buffalo, four winds, swastika, etc., are permissible, but not as good as the more conventional units.

In all this, careful attention should be called to the colors used. For instance, a brown bowl might have a wide band of orange, red-orange, or yellow, on which a design of black might be applied. A red bowl with a white band and black design is also striking.

These bowls are most effective when made from a 6- by 9-inch sheet, or even larger. Original designs should be made by the children, and pleasing combinations of color used. The result will be an ideal foundation on which to build the real pottery from a jar of plastic clay and a box of brilliant opaque water colors.



CUT PAPER WATER JARS BY LAGUNA PRIMER SCHOOL CHILDREN, LAGUNA PUEBLO, NEW MEXICO

## Hippodrome and Stadium

(Continued from page 504)

cleaners and bent them to the shape of a skeleton or frame of a figure. After we had made enough frames for each child we heated pink candles and paraffin until they dissolved into liquid form. All the children then dipped their frames into the mixture of candle and paraffin. After the pipe cleaner frames had been given a coat of paraffin we let the wax dry until we could work it with our fingers. Then we took a ball of the wax and put it around the frames, shaping it into the forms of boxers, runners, discus throwers, and wrestlers which represented the Greeks. After the wax had dried we painted faces and hair on the figures with oil paints. The wax figures were fastened to the bottom of the stadium with candle wax.



SPANISH FOR YOUR MEXICAN VISIT, by Frances Toor. Harold H. Laskey, 520 N. Michigan Ave., Chicago. Price, \$1.00.

This little book, 5½ by 5½ inches in size, containing 222 pages, is intended not only for persons who do not know Spanish, but also for those who have studied the language outside of Mexico. Miss Toor has grouped related subjects in question and answer form, giving the English expression, the Spanish equivalent, and the Spanish pronunciation. The book is sprinkled with clever drawings by Julio Prieto, and the unique cover design is by Carlos Merida.

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EGYPT: B. BOATS

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with notation of the type of collection;  
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## TRAVEL INFORMATION BUREAU

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*Except as otherwise noted, the material reviewed under this heading will be sent free to School Arts Subscribers who request it. When writing, please address School Arts Travel Information Bureau, 202 Printers Building, Worcester, Mass., and enclose a three-cent stamp for each individual request*



THE FAR EASTERN ART AND CULTURE TRAVEL SCHOOL, under the management of Sogo Matsumoto and leadership of Pedro J. Lemos, will not be all study. There will be fun and interest also. Besides the unique program, including visits to the homes and schools of Japan, Korea, and China, the Chinese weddings, musical evenings and festivals, trips will be made to sketch the quaint bridges, famous gardens and temples of the old Orient. Sketching in pencil, pen and ink, pastel, or watercolor will be taught by Pedro J. Lemos, and is included in the tour. A trip to a country mountain inn, staying overnight, visiting the old wonderful garden once visited by Marco Polo, Chinese and Japanese Theatre programs, will give real contact with the people. Accommodations equal to first-class American hotels are assured, as well as good railroads and steamers. Enrollments are rapidly filling and include several prominent art supervisors and artists from different parts of the United States. Valuable contacts for those who join The Far Eastern Art and Culture Travel School are assured. For information address Pedro J. Lemos, Stanford University, California, or ask SCHOOL ARTS for T.I.B. No. 207.

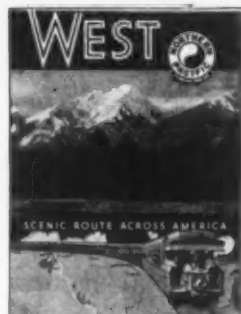
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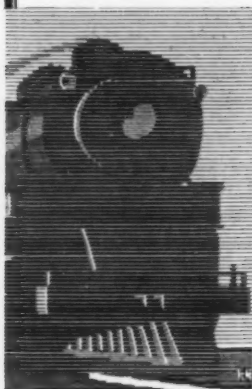
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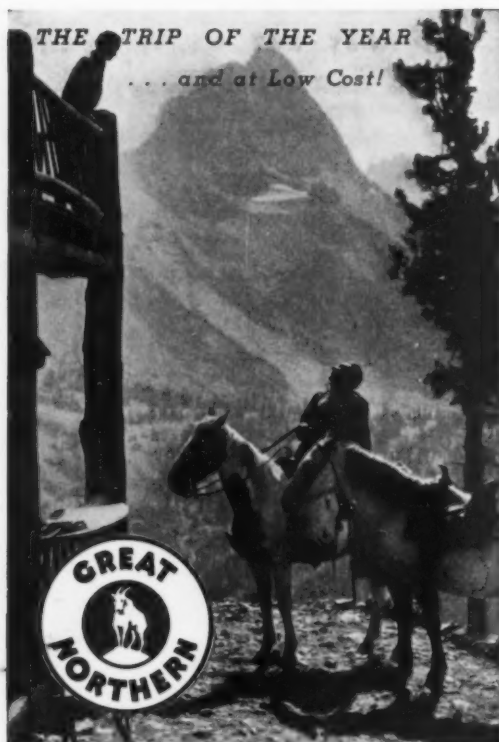
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"Will Durant leads a tour in the wake of history," read the headline on a folder issued by WILLIAM M. BARBER. Reading farther in this interesting piece of literature, we discover that Mr. Durant "had planned to sail for Europe in April of 1936 to renew my acquaintance with the scenes and remains of ancient civilization in Greece and Rome; but Mr. Barber, long known for his skill in arranging unique expeditions, has persuaded me to wait till June and to accompany a select group on what might be called a cultural tour of the Mediterranean." This looks like an unusually attractive tour for art teachers who wish to combine recreation, art inspiration, history of civilization, and just "having a good time." The information you will receive by requesting T.I.B. No. 212 will give an idea for the summer worth consideration.

Santa Fe! Grand Canyon! California! All aboard! Before me are four pieces of literature which tell in word and picture all that can be told of the wonders to be enjoyed by those who summer in the territory covered by the ARCHISON, TOPEKA, AND SANTA FE RAILROAD: "Grand Canyon Outings," "California Picture Book," "Dude Ranch Country," and "Indian Detours." Some readers of SCHOOL ARTS have experienced the delights of travel in the Southwest. To those who have not, may we suggest that north and south of the Santa Fe Mainline in New Mexico and Arizona lie 200,000 square miles of matchless virgin travel territory endlessly varied in human interest and scenic grandeur. This was once inaccessible to travelers by train. Now a distinctive Motor Cruise Service—the "Courier-Car Service," in association with the Santa Fe and Harvey Company—permit one to visit for a day or a month this land of American frontier history, the land of the colorful Spaniards, the land of still-existing Indian myths and traditions whose origin is lost in a past that was old when Caesar was a boy. There are the Dude Ranches, too, which give health and vigor while absorbing the atmosphere and tradition of the picturesque cowboy, the herd, and the round-up. A few copies of these beautiful folders are available to subscribers who are thinking of a tour over the Santa Fe. T.I.B. No. 213.

Opportunities for European travel under expert guidance seem almost inexhaustible. Here is another announcement which may be just the one you are waiting for, since all tourists cannot be satisfied with any one program. "The New School for Social Research offers a unique European travel-

(turn to page 22)

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[This article won second prize in the  
School Arts Travel Bureau Contest]

## Eleven Hundred Miles of Inspiration

HILDA LOUISE FROST, *Art Teacher*

*Junior High School, Arlington, Massachusetts*

I HAVE seen many beautiful things: the windows of Chartres, marble by Michaelangelo, temples in Europe and South America, but I have never spent a summer in travel which cost less and yielded more than the six weeks' cycling trip I have just completed in England.

Without the Youth Hostels Association, I and my companion (also an art teacher) would never have really seen England nor learned how to ride bicycles when we are old enough to know better; we would never have been riding through Cornwall in the long English evening searching for a lodging and stopping in unbelief to watch a field of brown bunnies gamboling to their hearts' content. England opened to us like an endless, enchanting fairy tale with more pictures than we could paint. This was true because our hostel was an old mill mentioned in the *Doomsday Book*, a real castle, a farm, or at least a little cottage so far from the traveled roads that we had to see and breathe the heart of England to reach it.

The *Statendam* (Holland-American Line) dropped us at Plymouth on July third, two descendants of the Pilgrims, who lingered where the *Mayflower* had sailed and then bought Raleigh bicycles to explore their "old home." Paints, camera, knife, fork, and spoon, plate and cup, repair kit, hostel booklet, and maps went into a case on our handle bars; clothes and necessities for two weeks, in a rucksack on the carrier. Our suitcases went ahead to London where we did not plan to cycle.

xvii

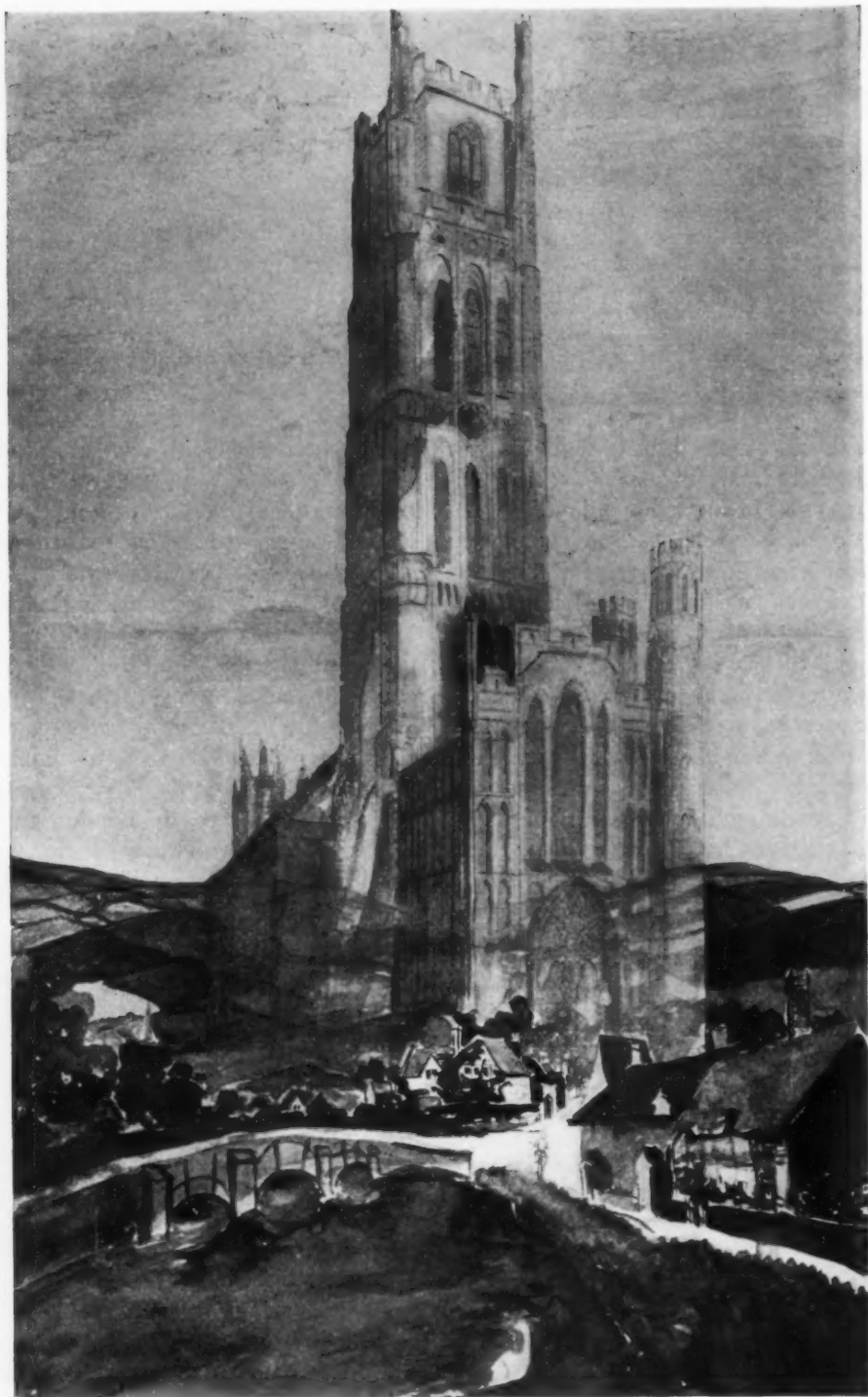
Our experience awheel was so meagre that we went only eleven miles that first afternoon to Downton where we promptly gathered everything we had in a pile, divided it in two, and sent the heaviest portion to London. That evening from under the palm trees at Downton we watched the sea, and incredible vistas of the afternoon flashed through my mind again. It was true, my friend assured me: the foxglove growing wild by the roadside, the yellow-green and green fields divided into patchwork by the hedgerows, the glorious sky. If we had not had hills to push up, we would not have paused to look into the lovely valleys before we swooped down to them like birds; in no other way would we have learned to go slowly enough to enjoy or sketch every little house with its bright garden. Then for one shilling a night we had shelter with other friendly "ramblers," who were simply topping in the way they guided us to the most paintable parts of their country. To save expenses we took advantage of the chance to "make" our own meals.

Except for a week in London and a few nights in sections where there were no hostels, we used hostels all summer, meeting Dutch, German, French, Finnish, Welsh, African, Chinese, Scotch, American, and all types of English youth. Their faces were studies; their minds, cross-sections of their civilizations; their companionship, delightful. If only we could collect the world's presidents, kings, and dictators and turn them into Youth Hostellers!

Word limitation forces me to compress all we saw of history, literature, and art in cathedrals and cottages, in the varying shires of England, and a glimpse of Scotland and Wales in a few unforgettable impressions:

Golden wheat fields with stacked grain in such rich color it almost maddened the person who tried to put it down.

York Cathedral at evening, a silver chalice where light glimmering through the Five Sisters Windows brought God so near that life seemed strange afterward.



AN IMAGINATIVE DRAWING (WATER COLOR) BY HILDA LOUISE FROST—A MEMORY OF ENGLAND'S MOST ENDURING BEAUTY. ONE CATHEDRAL, ONE COTTAGE, ONE SECTION OF COUNTRYSIDE, CANNOT ADEQUATELY EXPRESS THE WONDERS OF AN ENGLISH TOUR. THIS IS A COMPOSITE—"MY DISCOVERY OF 'OUR OLD HOME.'"

Tranquillity: sheep grazing on an English hillside.

Seen through a low doorway at Wells Cathedral: light pouring on a worn flight of cream-colored marble steps that curved up.

My first thatched roofed cottage in Devon.

Evening by still water; a faint ripple; a swan stirring the water lilies.

Endless tangles of glistening holly and shiny, English ivy, reminding me of Yule.

At the Scottish National War Memorial: Realization of the vision of the artist, who of the grim remnants of war could build a shrine of deathless beauty.

The Elgin Marbles, "The shadow of a magnitude."

Tintern Abbey seen in the distance as we turned up the Wye Valley.

How can I not use this in teaching art in junior high this year? I hope, as the whole Youth Hostels Movement aims, to "bring . . . beauty, mind and spirit . . . into the confusion of cities" and within the grasp of my pupils. Through pictures of England, I should like to show them how they may go into their own country "to see and not destroy its wild life, to enjoy and not to waste its beauty." Through cathedrals I would show my children that art is a key to history and an open door to the fullest appreciation of life.



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